

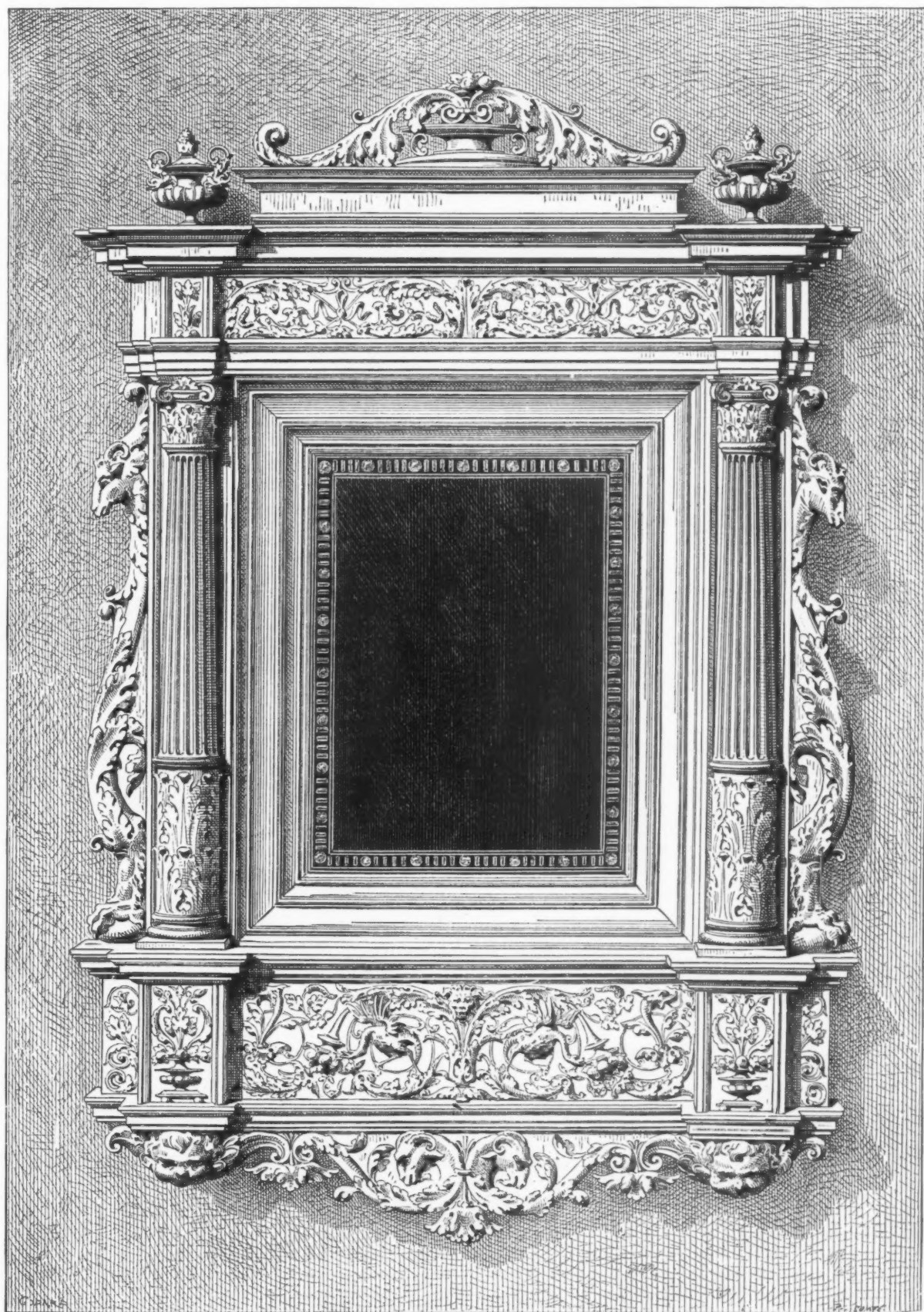
THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 20.—No. 4.

NEW YORK, MARCH, 1889.

{ WITH 10-PAGE SUPPLEMENT,
INCLUDING 2 COLORED PLATES.



MIRROR FRAME IN CARVED WOOD. ITALIAN WORK OF THE SIXTEENTH CENTURY.

[Copyright, 1889, by Montague Marks.]

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE auction sale of the art collection of Mr. James H. Stebbins took place on the evening of February 12th, the eighty numbers of the catalogue being disposed of for \$160,215. A table of the buyers and what they paid for the pictures will be found toward the end of the magazine.

Chickering Hall was filled by an interesting and interested audience who for three hours kept their eyes fixed upon the extemporized high red curtain which extended across the stage and opened mysteriously from time to time to allow a new picture to be placed, by unseen hands, upon the easel, under the steady glare of the electric light. For three hours the well-dressed crowd, of whom nearly half were ladies, listened patiently to Auctioneer Kirby's illustrated monologue, accented only by the portentous click of his ivory gavel. Nearly all the well-known buyers and habitués were present. Wide-awake men and boys, stationed throughout the hall and galleries, eagerly scanned the rows of seats for any sign which they could construe into a bid and shout it to the auctioneer. Very few persons called out their own bids. That is bad form on such occasions. The proper thing to do, if you wish to "raise" your neighbor \$1000 or so, is to elevate your eyebrows; scratch your ear; rub your chin; put the fore-finger to the side of your nose, or insert a finger in the button-hole of your coat. These are the regular signals of certain bidders and are well understood by the auctioneer and his aids.

ONE person among the buyers was a mystery. "Who is the bald-headed man with a pointed red beard?" every one was asking. He sat near the stage and nodded at Mr. Kirby until he had nodded away over \$20,000. He seemed to bid on every picture. I watched his movements with an interest that became fascination when he began bidding wildly on No 41, described in the catalogue as a "crayon drawing by Rosa Bonheur," raising his opponent by hundreds and fifties until the lot was knocked down to him for \$725! I had especially remarked this picture while it was on exhibition and took it for some sort of a photographic reproduction of a crayon drawing, finished in India ink and Chinese white, and had noted with amusement the elaborate signature carefully put in with a brush. Had this man bought for \$725 what was intrinsically worth not as many cents, or was my first impression erroneous?

FROM inquiry at Chickering Hall, next morning, it appeared that the stranger was a certain W. A. Keeler, Jr., but no one could place him. He had been there just before me, and had paid for all his purchases, as I learned later, with a certified check for \$20,100, signed "F. G. Bourne, agent." Fortunately the "Rosa Bonheur" was there still. I looked at it leisurely. No, there could be no doubt about it. It was a photograph on "plain paper," now yellow from too much exposure of the nitrate of silver in it to the daylight, which had also forced up the touches of Chinese white so that they were quite out of value. "What are you looking at so intently? Is there anything wrong?" said Mr. Kirby. I replied that he had sold a "doctored" photograph for an original drawing, and requested him to tell Mr. Stebbins I said this, so the matter might be investigated while there was yet time to do justice to the buyer. Mr. Kirby became somewhat sarcastic at my expense, but he agreed to do what I asked. He laughed to scorn the idea that Mr. Stebbins could have been imposed on. "This picture," he said, "has been hung conspicuously in Mr. Stebbins's house for fifteen years unchallenged. Lately, it has been on public exhibition and seen by nearly ten thousand persons, including all the artists and critics of New York. Now, don't you think it much more likely that *you* are mistaken?" The following day a letter came inviting me to call at his office, as, in view of my statement, Mr. Stebbins had requested the buyer of the picture to return it for examination. In the meanwhile, remembering that Mr. Kurtz had made a full-page reproduction of it for the catalogue, I

called to see him, feeling sure that he must have discovered the nature of the "drawing" when he took it out of the frame to photograph it. Mr. Kurtz, I learned, was at home ill in bed. His operator, who had made the negative, however, fully confirmed my statement—namely, that the picture was nothing but a photographic print touched up with India ink and Chinese white. Later, Mr. Kurtz himself sent word to Mr. Kirby and Mr. Stebbins that this was undoubtedly the truth.

"THAT settles it," said Mr. Kirby. "There is nothing now for us to do but get back the picture and return the purchase money to the buyer." "Exactly so," said Mr. Stebbins, "I shall take the picture to Paris, when I go there shortly, and see what the dealer I bought it of has to say about it. You know, the French laws are very severe in such matters, and there is a heavy 'reclamation' in cases of fraud by picture dealers; although" he added, "I really do not believe that any fraud was intended by the man who sold me that picture. He stands too well for that to be possible." Mr. Stebbins is himself so straightforward that it is difficult for him to suspect trickery in others.

MY story is not yet quite complete. At last accounts, it did not seem that the gentleman who bought this unique "Rosa Bonheur" was at all anxious to return it. No satisfactory answer could be obtained to Mr. Stebbins's offer to take the picture back, and (up to the hour of going to press) the buyer seemed to care more for preserving his incognito than for the loss of \$725. But let him know that his secret is at an end, and that he may now go and get his money. I can see no reasonable excuse for concealing the fact that the mysterious W. A. Keeler, Jr., is a clerk in the office of the Treasurer of the Singer Sewing Machine Company; that his purchases were made on behalf of Mr. Charles Cowdin Clark, the Treasurer of the company, and that Mr. Bourne, who signed the certified check in payment for the pictures, is Secretary. It was for this same Mr. Clark, it appears, that certain mysterious big purchases (including Gérôme's "Pollice Verso," at a cost of \$11,000) were made in 1887, at the sale of the A. T. Stewart collection. At the Spencer sale, he paid \$19,500 for Fortuny's "Serpent Charmer." At the recent sale of the Twachtman and Weir pictures, in the person of W. A. Keeler, Jr., he "encouraged native art" to the extent of nearly \$2000! Mr. Keeler, by the way, showed much better judgment here than at the Stebbins sale, when he bid up the Charles Meissonier to \$3600, being misled probably in the belief that he was getting a picture by the Meissonier at that price. Be that as it may, the evidence is overwhelming that his principal is addicted to the secret and pernicious habit of buying valuable pictures, and, I dare say, of enjoying them; and as he appears to have been indulging in this abhorrent vice for several years, and with, apparently, an exhaustless purse, doubtless by this time he has concealed about his premises a very considerable collection.

A PHILOSOPHIC onlooker must have noted that the ladies and gentlemen who bore the trouble of arranging and watching the Costume Reception were engaged in solving in a thoroughly American way the problem which is met in Europe by outlay on the part of Government. They were giving a helping hand to American art, not so much in drawing a few thousand dollars into the treasury of a deserving society as in calling the attention of well-to-do people to the fine arts and inviting fashion to help the amateurs in encouraging our native artists.—The New York Times.

The writer of the above must be credulous indeed if he believes that the managers of the "Costume Reception," in making use of the National Academy on this occasion, supposed for a moment that "our native artists" would be benefited by the patronage of these "well-to-do people." Native art, or any other kind of art, would be in a bad way if it depended on any such encouragement. As a kindly acquiescence on the part of the artists in a scheme to help a deserving society, their participation was most creditable; but the less said about the matter, in the name of art, the better. Simultaneous with the dancing among the pictures in the Academy of Design in New York was a concert among the pictures in the Pennsylvania Academy of Fine Arts in Philadelphia. That was another way, I suppose, of "calling the attention of well-to-do people to the fine arts and inviting fashion to help the amateurs in encouraging our native artists." What will be the next?

It is not likely that another Costume Reception will be given soon in New York—at least at the Academy,

which turns out to have been ill suited for the purpose. There were many correct and beautiful historical costumes, and, it need hardly be said, many beautiful women. Minuet and quadrille were danced by sets of friends who had rehearsed together. There was little or no general dancing. The "society" and artist elements mixed hardly better than would oil and water. The former seemed to enjoy itself pretty well, while the latter merely looked on. The contributions by both parties may be fairly stated as follows:

<i>The Society of Water Color Artists</i> Provided the Academy, And the Pictures, and The Other Decorations.	<i>The Society of Decorative Art</i> Provided the Dancers And their Friends, and Took the Profits.
--	--

THERE seems to be no falling off in the demand, in this country, for high-priced Chinese porcelains. I hear of many new collectors springing up, especially in the West, who pay their thousands for a small specimen of solid color as cheerfully as if they had been amateurs all their lives. The truth is that really choice objects are becoming rare. It is hardly worth while now for a dealer to go to Peking, which used to be the fountain-head for supplies. One must wait until some great collection is broken up, and take one's chance among other anxious connoisseurs. Then, of course, the longest purse generally wins. If one goes to Europe on what the politicians call "a still hunt," he will probably not gain much.

MR. DANA's recent excursion netted him not more than a dozen new pieces for his cabinet, although each of these certainly was a treasure in its way. They were all of inconsiderable size, and included: a blue-and-white bottle about three inches high, soft paste, with exquisite pencilling under the glaze; a little cup, soft paste, with pink crackle, the nature of the coloring of which is a mooted point among connoisseurs; a charmingly engraved white piece, tree-trunk design, about four inches high; two dainty specimens of peach-blow—a little flat rouge-box, similar to those sold in the Morgan collection, and an ink-well; also a shallow dish, with rich pasty glaze, Seuen-tih period, and of that indescribable silvery gray called "clair-de-lune," for want of a better name.

THERE have been some important "openings" by the dealers lately. The most recent was that of the porcelains and jades forwarded to Messrs. Herter Brothers by Mr. Hayashi, the famous Japanese expert, who is now their buyer. The choicest pieces were snapped up immediately, and, marvellous to relate, the collectors found the prices surprisingly moderate. A superbly carved white jade sceptre, of serpentine form, went to Mr. Brayton Ives, who also became the owner of a remarkable piece of carved black jade—fet-suy—about five inches high, in the form of a rock, and of a double cylinder of sea-green jade (about 5½x3½ inches), a charming specimen of this costly color. Mr. Rufus E. Moore bought a pair of finely carved jade lanterns. Speaking of Mr. Ives's purchases reminds me of a mistake that must be corrected. In the "expert talk" with Mr. George F. Kunz, in *The Art Amateur* last month, he was made to say that Mr. Ives's superb jadeite jar is "evidently Amazon stone." This statement was intended to refer to the "lump of jade, the size of a man's head which came from the Amazon River and sold for £50." The error occurred through an inadvertent transposition of a paragraph by the printer.

At the Herter "opening" there were also excellent examples of blue-and-white and powder blue, and, as a symphony of reds, as choice a specimen of sang-de-bœuf as I have ever seen. But, alas! there is a fire-crack near the base, and although the defect cannot be seen when the vase is set upon its carved teak-wood stand, it depreciates the value from \$5000 to \$3500. To tell the truth, there are very few examples of this size—it is about seventeen inches high—without some blemish, from the connoisseur's point of view: there is either a fire-crack, or a metal mount to conceal a chip or a sawing, or the bottom has been ground, or the piece is defective in form.

To return to the dealers' "openings." That well-known buyer, Mr. Chester Holcomb, recently brought back from China a great many cases of porcelains and jades, including some very fine pieces. He represented both Mr. Lanthier and Messrs. Sypher & Co., and the stock was duly divided up between the two firms. There seems to be no doubt among the best judges that Mr.

Lanthier got by far the best pieces. But curious to relate, when the "openings" took place, Sypher managed to dispose of most of his stock, while Lanthier has many of his best pieces still on hand. One explanation is that the customers of Sypher are more easily satisfied than those of Lanthier; but that is hardly sufficient explanation. Another and more reasonable one is that buyers are waiting for the big auction of the "collection" to be sold at the American Art Association rooms. "What is that collection?" I am asked. Thereby hangs a tale.

THE American Art Association connect it with "two Mandarin merchants," with unpronounceable names, who, it is said, have brought it over from China. But their connection with it must be very remote. I am sorry that I cannot give the name of the enterprising American who got together this collection. I have been asked, for some reason or other, not to do so. It may be said, though, that, in the course of his chequered career, he has had almost exceptional opportunities, of which, when in funds, he freely availed himself. As a young man, he went out to Shanghai to seek his fortune, and, acquiring the Chinese language, found profitable employment as interpreter for various English and American merchants. He soon rose to the position of private secretary and interpreter to a Minister of State, which gave him much influence. Leaving this post he engaged in the curio business with an Englishman, who put in a capital of \$40,000 against the other's "experience." At the end of a short period, their positions, it is said, were reversed. At all events, the money was all gone, and it was the Englishman who had the "experience." The other returned to the Minister of State, but soon after he went into partnership, in Pekin, with a Chinaman. This lasted about a year, when the firm failed. He next became agent for a well-known New York banking house, and it was at this time, I understand, that he formed this collection. For some years it has been well known to the American curio market, and Mr. Robertson, the buyer in China for the American Art Association, of which he is a member, has himself, it is said, freely bought out of it from time to time. Another American dealer tried, not long ago, to buy some of the pieces; but it was said that the collection was hypothecated to the Hong Kong and Shanghai bank, who refused to let any one see it. Under what circumstances it came to be released and shipped to this city for sale, I do not know. But here it is. It contains some fine pieces, and Mr. Sutton says it will be sold "without reserve."

THE Union League Club, which, for several years past, has done much for the education of its members in the fine arts, by its excellent winter monthly exhibitions, at the February meeting initiated most of them into a new form of artistic pleasure by supplementing an interesting collection of paintings by what, in some respects, was the most notable exhibition of Oriental porcelains ever seen in New York. The new Committee on Art includes Mr. William G. Nichols and Mr. Thomas B. Clarke, and to these gentlemen is chiefly due the success of the experiment. The four cases of objects contained only specimens of solid color glazes, but in them was the pick of the best collections in New York. Mr. Brayton Ives and Mr. Clarke each contributed twenty-five pieces, Mr. James A. Garland lent twenty-four, and Mr. Charles Stewart Smith, twenty-one. Mr. Charles A. Dana lent but a few pieces from his collection, but they included what, all points considered, must, I think, be conceded to be the finest specimen of sang-de-bœuf in this city, if not, indeed, in this country; his famous great dark green vase (probably unrivalled), and his exquisite peach-blow vase. The notable contribution of Mr. Henry O. Havemeyer was his glorious sang-de-bœuf, which is only second to the Dana vase, being very rich in color and remarkably free from blemish; but there is a considerable fire-crack at the base. These two pieces held sway in a case devoted to these extraordinary examples of sang-de-bœuf and kindred reds.

AMONG the group also were: Mr. Charles Stewart Smith's vase of sang-de-bœuf, which while somewhat too narrow for positive beauty, comes near to Mr. Dana's in the creamy whiteness of the porcelain and mellowness of color; the three examples lent by Mr. Ives—one with a high shoulder, very handsome in form, but lacking the depth of tone of Mr. Dana's; another, of charmingly uniform color except at the foot, where the glaze has run unevenly; and the smallest and best of the trio, which is very good in color and form. It may be

remarked here that the chief test of merit, after all, should rest on the degree of success with which the potter has attained his purpose—i. e., on the potter's *art*—and that much stress should not be laid on the mere color of a piece; for color is apt to be more or less a matter of chemical accident.

THE biberon—the only one in the case—lent by Mr. Garland was perfect in form and color. A piece of this shape, of such excellence, of the Kang-he period, is rarely seen. The only other good example in New York that I know of is owned by Mr. W. McKay Laffan; it would have been a welcome addition to the group. Mr. Nicholls exhibited the brilliant Herter vase I have mentioned in another column. Mr. Dana, besides a vase of "crushed strawberry," of the usual size—the regulation vase of the kind we are considering varies in height from about sixteen to twenty inches—showed one of the true sang-de-bœuf color, of the depressed bulb form, a piece which would have been very notable had it not been overshadowed by the finer one from Mr. Dana's collection. This gentleman's cabinet, by the way, contains four other charming vases of sang-de-bœuf, and a matchless plaque of the same color (about fifteen inches diameter) with a dragon in the centre, which it is to be hoped will be seen at some future exhibition at the Union League Club. Perhaps, too, Mr. Ives may be induced to show his glorious pure white Kang-he plaque with enamelled chrysanthemum decoration on front and back; his big, exquisitely enamelled Yung Ching bottle with figures in semi-relief, and his (probably unique) vase of "ashes-of-roses" (eighteen inches high); for the exhibition under notice is seductively mentioned in the catalogue as "an inaugural display of oriental art objects." What a vista of possibilities of pleasure to come this opens up to the imagination of one who knows what is contained in some of the homes of New York!

A SINGLE paragraph must suffice for reference to the other cases of porcelains. Many of the objects have been described already in "My Note Book." One of the cases of miniature pieces of color, for instance, represented the cream of Mr. Thomas B. Clarke's collection. The companion case was rich in pieces of hardly less interest, contributed by Mr. James A. Garland and Mr. Charles Stewart Smith. The third case was divided by a shelf. Above, was the pick of Mr. Brayton Ives's exquisite little collection of "peach-blow," including the companion to the "\$18,000 Morgan piece," which visitors insisted on speaking of as "the peach blow." The readers of The Art Amateur know better than this. As I stated many months ago, this piece came from the Salting collection in London, and was sold to Mr. Ives by Mr. Sutton, who also sold Mr. Dana his unsurpassed specimen of the same genus, shown in this case. Notable, below the shelf, were Mr. Clarke's ivory white biberon and his large Rose-du-Barri specimen; Mr. Dana's dark green bottle, already noticed, and his glorious "powder-blue" jar; Mr. Garland's turquoise ovoid vase, his fine coral, and his rare pink glaze.

THE auction sale at Ortgies's Fifth Avenue galleries, on February 7th, of the oil and pastel pictures and studies by J. Alden Weir and J. H. Twachtman was a great chance for bargains. Everything was absolutely sold, I am assured. The catalogue contained 84 numbers, the names of the artists alternating in the most amicable manner. About \$7300 was realized, and this amount was divided almost equally between them. The subsequent sale of the pictures of Charles H. Miller at the same galleries was a failure. All the more important canvases were withdrawn, and the smaller ones which were really sold were mostly sacrificed.

THE very important auction sale of the Erwin Davis collection, at Ortgies's Fifth Avenue galleries, on the evenings of March 19th and 20th, should bring a large sum of money, including, as it does, such canvases as Bastien-Lepage's "Joan of Arc," Courbet's "Wave," Manet's "Boy with a Sword" and "Portrait of a Lady," Degas's "Ballet Girls," and admirable examples of Delacroix, Decamps, Gericault, Corot, Rousseau, Diaz, Daubigny, Dupré, Michel, Millet, Mauve, Maris, Couture and Cazin. In important respects the collection surpasses that of Albert Spencer sold last year, and it is so superior to the lately dispersed Stebbins collection that the two can hardly be spoken of together. There will be no illustrated catalogue, on the principle, I suppose, that "good wine needs no bush." MONTEZUMA.

THE WEIR AND TWACHTMAN EXHIBITION.

NEARLY ninety paintings in oil, pastels and water colors by Messrs. J. Alden Weir and J. H. Twachtman were placed on exhibition at the Fifth Avenue Art galleries, in February, prior to their sale at auction by Ortgies & Co. Each of these artists has developed a highly personal style, or, some might call it, manner of painting, yet they have much in common, and the display as a whole was more harmonious than might be thought possible.

Several of Mr. Weir's paintings in this exhibition were landscapes, suggesting not remotely the wild mountain scenes in which Courbet delighted. "In the Adirondacks" showed the top of a "divide," with grassy and wooded slopes in dark, cool greens against a fine morning sky. "A Path in the Woods" was a broad and rather "happy-go-lucky" study of foliage; "Solitude," on the contrary, a very careful study of boulders scattered along a hill-side; "Early Morning," a very successful rendering of a bit of a rocky hill-side farm, with the flush of sunrise in the strip of sky above it. Mr. Twachtman is, perhaps, at his best in marines, but he had many excellent landscapes, among them a beautiful little study of a shallow pool, with a row of trees and red-roofed cottages beyond, "Near Ville d'Avray," a pond with dark rock and trees; "Barnet Woods, Cincinnati;" and "November," a study of a brush-grown upland in which there were more colors and less color than is common with him. Ordinarily, he confines himself to a few grays, greens, and subdued tints of earth or sand, with peculiarly tender blues and pearly grays in the sky. In this scheme were his "Middle Brook Farm," a typical American landscape, raw, barren and rocky, but delightful in its way as a page of description out of Hawthorne or Emerson. Of his marine subjects, "Snow Bound," vessels laid up beside the wharf in an ice-covered river, was one of the best. "Bridgeport" wharves, and "Harbor of Dieppe," with a vessel at anchor, were also good examples of his peculiar talent.

The portrait and figure subjects by Mr. Weir were slighter than usual, and hardly satisfactory, save as studies, two early pictures excepted, "Children Burying a Bird" and "At the Fountain, Granada;" but his still life paintings were of fine quality, for the most part. A group of objects in silver and bronze, with a red wax taper, and a study of "Fruit," apples on the bough and off it, and a bit of gray table-cloth were rich in color and deft in handling to an extraordinary degree. Some of Mr. Twachtman's pastels, previously shown at the Pastellists' Exhibition of last year, were of very great merit; and the only water-color in the collection, Mr. Weir's dogs "By the Fireside," was also remarkably good. Most of the other pastels were mere notes.

AN "Art Students' and Amateurs' Competitive Prize Exhibition" is announced by the enterprising art publishers, Messrs. Raphael Tuck & Sons, to be held in January, 1890, at the galleries of the Royal Institute, London, for which prizes amounting to five hundred guineas (£2500) and one hundred diplomas will be awarded. The judges will be the artists, Sir John Everett Millais, R.A., Marcus Stone, R.A., George H. Boughton, A.R.A., and Solomon J. Solomon. The judges in a preliminary competition in New York of American contributions are Frank D. Millet, N.A., William M. Chase, A.N.A., and Montague Marks. All contributions from the United States and Canada accepted by this committee as worthy to compete for the prizes will be sent from New York to London free, and at the close of the exhibition will be returned free of expense. The liberal terms of the competition and the announcement that "no charge will be made to competitors" ought to insure a large representation of amateurs from this side of the Atlantic. Full particulars can be found in special circulars to be had from the principal dealers in artists' materials.

THE visitor to Avery's new galleries in Fifth Avenue will find in two cases a most interesting collection of miniatures by Mr. Gerald Sinclair Heywood, including portraits of some noted people on both sides of the Atlantic. Mrs. Cleveland is there in white, gold and pearls; Miss Ellen Terry as Beatrice, her roguish expression caught to perfection; Miss Grove, of Boston, a typical New England beauty; Miss Breeze, of New York; Dr. Sinclair Smyth, General Franklyn, Mr. Lyster, the celebrated English engineer, and others. We may later give, in connection with some articles in preparation on the subject of miniatures, to be followed by instructions for the practice of the art by the amateur, a detailed account of Mr. Heywood's work.

THE WATER-COLOR EXHIBITION.

THE Committee on Decoration, Messrs. Blashfield, Chase and Blum, of the Water-Color Exhibition, mindful of the gay reception that was to be held in the galleries of the National Academy of Design, have devoted even more than usual ingenuity to their adorning. The corridors and the stairway are roofed with canopies and gay with bronzes and potted plants. The north gallery is all in white, like a bride—the selection by the hanging committee having been based apparently on the principle that the more white mat the more deserving the picture of a place of honor; the hundreds of pictures rejected probably were frequently lacking in the white mat requirement. The east gallery is yellow and the big south room gold, with great Japanese umbrellas like huge bosses on the upper walls. The pictures themselves, the real heroes of the situation now that the dancers have dispersed—excepting in the white room, where the eye was dazzled to the point of confusion—lend themselves very amiably to the general arrangement, and are numerous enough and interesting enough to justify a couple of paragraphs on their merits.

The good ones are in a great majority, but the strikingly good ones are almost as rare as the very bad ones. There are no "new departures," but many skilful variations on old themes, and most of the work may be said to be conceived in the proper water-color method—that is to say, not too labored, heavy nor serious. The principal offenders in this respect are two or three of the largest pictures, W. Magrath's "Love Sonnets," A. M. Turner's "Girl and the Rose," T. W. Wood's two exhibits, and one of Mr. Brown's familiar bootblacks. The first named repeats a situation that Mr. Magrath has tried to depict before, much too evidently under the influence of Alma-Tadema: a large expanse of marble and two or three figures in antique costumes to make incident. Here the poet sits at one end of the long seat and reads from a scroll to two maidens who occupy the other end. The figures and all the accessories are most laboriously wrought, but the labor has not been lightened by any inspiration. Mr. Turner's "Girl and Rose" is probably one of the most ungraceful compositions that could have been made of these graceful objects; the head and shoulder and one thin right arm of the former are seen, and with her hand she arranges the flowers in front of a window or a screen. The little figures painted on this background have a charm of color and design which the whole composition lacks. In Mr. Wood's "The World is All Awry" he has made a careful, life-size study of a crying baby; in his "Visit to the Barn," the farmer carries the conventional little blonde-haired girl out of the dusky interior. C. Y. Turner's large "Don't Let Me Fall" is somewhat better than usual; the speaker is another little maid, who is also about to mount "pig-a-back" on the shoulders of her elder sister. Alfred Fredericks depicts with untiring care every pebble, stick and stone in his "Tired Out," but the weary mother is pretty and well drawn, and the very little baby squat on the ground is highly amusing. A. B. Frost's "Question of Time," however, lacks much of the spirit and good style of his illustrations, the fineness of observation and record in which, at his best, he ranks next to Mr. Abbey. Here is a darkey "interior," much in the style of Mr. Hovenden: on each side of the cook stove in the corner are seated the mother of the family, eying with some apprehension her men folks in the foreground, and her daughter wrapped in an old shawl and hugging the grateful heat in the transports of her "chills." The family concert in front of them has been interrupted by jars; the father, with his fiddle under his arm, rises in expostulation, and the son, in rigid profile, opposes an unfilial obstinacy to the paternal arguments. Mr. Frost would not have considered the situation funny enough for a comic drawing, and it has no other merits to warrant its being carefully wrought out in stippled water-colors.

The two most important figure pieces are Mr. Maynard's "Sirens" and Mr. Blum's "Venetian Market." In the former, the great blue wave that rolls across the front of the picture is alive with swimming, fish-tailed temptresses whose cool flesh tones contrast with the dark sea-water; in the distance is seen the sail of the rover for whose benefit these deceitful beauties have come up from their ocean depths. Mr. Blum's picture is more familiar in theme and treatment—one picturesque young girl poses upright in the centre of the scene, spreading her fan; another in the foreground, with a black head and a white dress, plunges her hand in a

heap of oranges; others in the background combine with other marketables and some discursive architecture to make a sparkling, cheerful composition. Mr. Maynard's smaller picture is rather awkward in drawing: one bacchante sits on the low wall and pipes, another lies indolently on the pavement. William M. Chase sends only one small picture, which he calls "Au Revoir." A lady in black, very neatly gloved and shod, throws her salutation at the spectator as she turns to disappear behind the yellowish hanging behind her. Much the most industrious of these figure painters is Irving R. Wiles, who contributes seven works, all of them interesting. In the largest, "La Cigale" sits on the lawn of some well-appointed country house, clad in some very loose studio drapery, with her guitar beside her, and a little bevy of butterflies escaping from her outstretched hand; in the "Sketch in Japanese Costume" the same young maid hangs some paper lanterns on some convenient shrubbery; in the "Studio Corner," she, or another, sits on the divan, and with a green veil over the lower part of her face poses as a light of the harem; in the "Siesta" she removes the veil and stretches herself on the couch. In "Pink and White" and "A Study in Costume," she becomes more modern, but remains cheerful and decorative to look at. Other pretty maids in appropriate raiment are portrayed by other painters: a "Patricienne" in silk, very carefully wrought, by E. H. Garrett; an "Interesting Bit," by A. L. Keller, in which she is reading; "Expectancy," by F. C. Jones, in which she sits at the tea-table awaiting him; "Tottie," by A. E. Sterner, in which from one end of the white paper she contemplates a small pug dog at the other. In "Launching the Surf Boat" and "Gull Island," the veteran marine painter, Edward Moran, is characteristically represented. In "Flatbush Fields," he shows that one need not go to Europe to find picturesque figures for a landscape. The brothers Percy and Leon Moran contribute various dainty sketches and studies of costumed figures, generally very pale in tone. One of the best bits of imagination in the collection is Otto Herford's "Little Girls and the Enchanted Prince." There is nothing but his gold chain around his bear's neck to tell of his former state, but the little maids have found him out and go confidently down the dark wood glades with him, each one grasping affectionately a hairy paw. And Mr. Sterner depicts two little Japanese dolls, one of whom whispers into the ear of the other some "Terrible Secret."

Of the realistic work, the strongest example is L. C. Earle's head of "An Old Salt," wearing a fur cap and pulling at a corn-cob pipe. L. C. Tiffany, among his numerous studies of various subjects, done in pale, transparent tones, has essayed a robust treatment in a group of a tin peddler and some possible customers, sketched at Seabright, N. J. His two scenes in the streets of Algiers are careful and ingenious without being as interesting as they should be. Theodore Robinson, just returned from France, exhibits a "Normandy Interior," in which a peasant woman superintends her culinary operations, and a "Moyen Age" sketch of a damsel in red seated on the ground in a pretty little landscape. The "Dutch Interior" of J. S. H. Kever, of Amsterdam, is a good specimen of the work of this school—father, mother and small son seated at table in a gray tempered light—and there are various landscape studies by Charles Mente and H. W. Ranger, in which they manifest the skill they have before shown in rendering similar luminous half tones by various clever technical methods. Horatio Walker shows a masterly cattle piece, with two pathetically wretched-looking calves out in a drizzling rain, and one of his clever pictures of a sow and her litter, which he calls "A Pastoral." Joseph Lauber's very pretty sketch of two unwilling little girls travelling slowly through a thicket on "the first day of school" appears also reproduced among the etchings. Mr. Shirlaw's "Fountain, Pitti Palace," in which two women and a little girl stand around the large basin, is quieter in treatment than much of his later work; and Mr. Beckwith's "Harvest Moon," held as a sickle in the heavens by some recumbent genius of the night, is graceful and pleasant in color. The portraits are not numerous; the largest of them is Mr. Freer's young girl in a white dress; and Mrs. Rosina Emmett Sherwood exhibits one or two smaller ones, in one of which the lady turns her shoulder on us, and reveals little but her cheek and ear and the trail of her handsome white ball dress. Mr. Lungren has greatly changed his style since he last exhibited here. He no longer paints in his Blum-Fortuny manner. His

new style is somewhat stiff and conventional. His "Snowy Night" effect has apparently been obtained by sprinkling his finished picture with white spray by means of a tooth-brush and a comb. Mr. Thulstrup sends a large picture of a gentleman in half armor inspecting his "New Commission," and two smaller ones, an assault upon an earthwork and cavalry skirmishing in a wood, while each fourth man in the foreground holds his comrade's horse.

MINOR NEW YORK EXHIBITIONS.

AT the third annual loan exhibition of the New York Athletic Club in February, the following were among the pictures by American artists and belonging to members of the club, which were publicly exhibited for the first time: Edwin A. Abbey's "Idlers in Holland," a characteristic little water color; J. Appleton Brown's "Flowery May," apple-trees in blossom; William M. Chase's lady in black, "A Visitor;" F. S. Church's lady with several tigers, "Knowledge is Power;" the late George Fuller's sketch, "Rearing the Donkey;" Winslow Homer's water color of lifeboat men, "Watching the Tempest;" Homer Martin's excellent landscape, "On the Neck at Newport;" H. Siddons Mowbray's illustration of the Arabian Nights, "The Three Calendars;" and J. McNeil Whistler's water-color study, "A Lady in Gray." George Inness was well represented.

Two important pictures by the German painter of genre, Ludwig Knaus, are on exhibition at Avery's Gallery, in Fifth Avenue. The larger, "A Child's Funeral," is the early work which first brought the painter prominently before the public in France and in his native country. The artist has treated his theme in the most graceful way possible; for he has given the greater part of his canvas to the group of young boys at the head of the little procession. They are passing along a sunny road through a forest, bearing banners and singing, under the directions of the old chapel-master; while the coffin, borne by older boys, and the more interested mourners are barely visible in the rear. The other work, "A Frugal Meal," was painted last year, and is much smaller, 22x30 inches. It represents an old man at his supper, and is a marvel of humorous observation.

A large painting by Professor W. Schuch, at Schaus's, is a good example of German work of the present day. The subject is the march of the ragamuffin troops of Mansfeld and Halberstadt, and the painter has made the most of his opportunity to depict many types of ferocity, recklessness, half-drunken jollity and bravado. It is like a page out of Schiller's "Wallenstein." The painting is excellent, making reasonable allowance for the too obvious conventions of the German school.

At the same gallery are three pictures of cats and kittens by Mme. Henrietta Rowner, of Brussels. In one of these several kittens are playing in and about a cage from which the bird has flown. The attitudes and wild expression of the little creatures are a study for lovers of animals. The artist's technique is bold and masterly.

PENNSYLVANIA ACADEMY EXHIBITION.

THE casual visitor to Philadelphia, entering the handsome portals of the Pennsylvania Academy of Fine Arts, which he supposes to be dedicated to painting and sculpture, is somewhat dismayed to find the broad stairway facing him packed with ladies sitting on the steps and apparently looking at nothing in particular, and when he has carefully picked his way up the narrow aisle left in the centre of this congregation, he finds the picture galleries above almost equally thronged, the smaller ones crowded with seats filled with a rustling audience. The strains of an orchestra apprise him of the purpose of this gathering, but a dreadful sense of being conspicuous and intrusive takes possession of him as he stands in the centre of these galleries and gazes at the paintings so much beyond his reach. For the music-lover the situation is only less disturbing; the numerous and more or less contradictory canvases on the walls would alone be sufficient to interfere with that self-concentration which is so necessary for the enjoyment of sweet strains, without the constant brushing to and fro of the aforesaid visitor intent only on pictures. The latter, however, if he persevere and escape finally into the larger galleries beyond, will be rewarded, during the present exhibition at least, by finding a more interesting show than the usual one of the New York Academy, for instance, and unvexed by anything more serious than throngs of the pretty but unformed Philadelphia

girls. Many of these canvases will not be new to him, if he be travelled, but a judicious selection seems to have been made, and the familiar are nearly always worth seeing again. Several of the domestic ones also offer some note of interest, good color or freshness of theme, even when signed by names that are not known as far outside of Philadelphia as they might be. One of the most important of the foreigners is Charles Sprague Pearce's "St. Genevieve," from the Salon of 1887, a very good typical specimen of the work of the lesser men of the clever modern French school, inasmuch as everything is very well painted, except the saintship of the heroine. The distant buildings, the sheep, the figure of the young girl, even to the patches of her blue blouse, are excellently rendered. Her claim to her title would never be suspected were it not for the ghostly halo that rings her commonplace young head. However, this lack of spiritual-mindedness has been commented upon before. There are plenty of pictures from the painters of the American colony, in which the good technical work may be enjoyed without drawbacks. Among these are Miss Klumpke's large canvas, "A la buanderie," and Amanda Brewster Sewell's somewhat similar "Lavoir in the Gatanais," washerwomen's scenes both, vigorously composed and painted, damp and bluish gray in tone, with the general sloppiness of the proceedings portrayed; Birge Harrison's large "Surprise in the Forest of Compiègne," seen at one of Messrs. Kirby and Sutton's exhibitions a year or two ago, and his clever, flat, grayish study, "October in France;" Mr. Bridgman's fourth or fifth version of a very good subject, "On the Terraces, Algiers," and Mr. Grayson's nude Salon study seen at the last exhibition of the Academy of Design. Butler Harrison paints a good landscape and sheep, and a very good "Frosty Meadow" with a single tree, the grayish green grass glazed over with the thin ice of a French winter. Emma Esther Lampert also sends some good landscape studies, a "Hillside in Picardy" and "The Open Country." E. Leon Durand exhibits his large canvas of the "Port of Antwerp," various figures of tourists, citizens and mariners, parading the long quay overlooking the yellowish waters of the Scheldt; and George Hitchcock his "Winnower," from one of the American Art Association competitions.

One of the noticeable features of the present exhibition is a group of three or four full-length portraits of slim young ladies in long slim gowns, very brilliant and courageous in color. One of the pleasantest of these is Ben. F. Gilman's black-haired damsel, shading her face with her fan, and draped to her feet in some sort of a "princess" dress of a very good color of pale blue. Anna Lea Merritt paints Miss Marion Lea in a garment somewhat similar in simplicity, but of a color between oranges and peaches, and of cloying splendor; Carl Newman, "La Comtesse Sarah," in which the drapery becomes more complicated, there being an overskirt, a big hat, etc., but the color, various combinations of pale shrimp pinks, cream color, or some such tints, also original, hardy, and not unsuccessful. In Mrs. Merritt's portrait of the Countess Dundonald the white satin dress, not too well painted, is of more importance than the head of the sitter. Mr. Newman also sends two life-size study heads of a "blonde" and a "brunette," rather capable and interesting bits of brush-work. Cecilia Beaux sends from Paris a very good likeness of Mr. Arthur Archer, the painter. There are various other good studies of heads and portraits by other talented young ladies; and the first and second Toppan Prizes were won respectively by Jennie D. Wheeler and Louisa Wood, pupils of the Academy. The good landscapes are entirely too numerous to mention. Of the figure pieces, two of the most popular deserve to be Elizabeth Bonsall's "Tea Party," in which the little girl invites the brindled cat and her Japanese dolls to a Barmecide feast of make-believe tea and a real red apple, and Robert Lewis Reid's "Coming Storm," in which another little girl cowers in fright in her father's oil-skin lap while he steers his staggering fishing-boat for shore.

THE BROOKLYN ART CLUB EXHIBITION.

THE exhibition of the Brooklyn Art Club, which opened on the 28th of January, cannot be said to have been a strong one, even for this association, where the standard is not perhaps as high as it might be. Much of the work was of a quality that would not be considered very creditable for amateurs. One of the best examples of brush work was Mr. E. G. Sieber's large cattle piece, painted in France,

and which was given the post of honor opposite the entrance—two cows coming down a foot-path across a meadow, with a screen of flat, gray foliage behind them. A tempered grayish sunlight illumined the scene, which was painted with a certain robustness and technical knowledge rare among the other exhibitors. Nearly opposite this work, across the gallery, was hung a large full-length portrait of a young lady in a red and white dress seated on a sofa, by Mr. William E. Plimpton. In her hand she held a red paper fan, and her slippers and stockings and the plush of her seat contributed other reds to the color composition, which was ingenious rather than beautiful. Some of the details of this picture were well painted, as the feet, but there was not much suggestion of the sitter's body and limbs under her drapery, and the general arrangement was not graceful. This artist's lack of artistic taste was also shown in his autumn landscape, dreary in spite of some good painting; but his "Young Wife," boiling her coffee over her gas stove, was entirely amateurish. One of the strongest of the exhibitors was Mr. J. P. Strickler, whose "Scheme in Yellow and Black" was recently seen at the New York Academy; and possibly also his sketch of a "Coquette," frowning against a blackish background in a very uncoquettish way. His full-length portrait of Mr. Anderson, standing in an aimless manner before a sort of absinthe-colored curtain, bore the semblance of being a good likeness. Mr. James G. Tyler's is also one of the better known names, but his style of painting seems to be verging into mannerism, and his touch has become heavy and monotonous. In the careful study of "Fisherman's Headquarters," everything is of the same hardness; in his marines the water in the "Sultry Day" has the same quality as the ice in No. 168. E. Christine Voss sent from Paris a vigorous study of the head of a peasant woman, to which he had clapped a fine inapposite Byronian quotation, "When coldness wraps this suffering clay." Among the best of the landscapes was Mr. F. J. Boston's study of an old house and garden wall, named "Solitude;" and his red roses in a blue glass vase was one of the best bits of color and painting among the still life. Among the numerous young women whose heads had been painted for this exhibition, the most agreeable was Mr. Whitney's "Bit of Sunshine." The water-colors were less interesting than the oil paintings, and the drawings in black and white still less so.

EXHIBITION OF THE ETCHING CLUB.

THE etchings in the West Room of the Academy are reasonable in number and generally interesting in quality, the smaller ones being usually the best. That neither bigness nor much labor are necessarily fatal to excellence, however, is evident from Mr. Eichelberger's large plate after Mr. Inness's painting, "A Midsummer Pastoral," of which, it is announced, only three hundred copies will be printed, and which reproduces in a very fine way the painter's qualities of color, atmosphere and distinction of style. Among the large figure pieces are William Sartain's etching after Percy Moran's "Day Dreams;" Joseph Lauber's "Merrymaking in New Amsterdam;" C. Y. Turner's conception of Miles Standish dictating his love-letters to John Alden—Captain Standish being lamentably ill drawn; F. C. Jones's "Among the Lilies," a girl in a boat; and Winslow Homer's "Improve the Present Hour," two figures of fishing girls, large, gray, and rather flat in treatment, and considerably less commonplace than the others. The landscape etchers are well represented, and most of the better ones are in good form. Joseph Pennell sends two strong plates, "St. Paul's, London," and "Temple Bar." Stephen Parrish's "Squall in the Bay of Fundy" is something of a new departure, including a careful study of wind-tossed waves. F. A. Bicknell's "Solitude," a long stretch of dark woodlands fringing a stream, well illustrates its title. W. H. Shelton's "Road Past the Mill," carefully finished, printed in brown and adorned with ducklings, is handsome. Thomas C. Parrish exhibits a "Colorado Ranch," much simpler in treatment, but in which some good effects are obtained by wiping. Ellen Oakford sends a portrait of Mr. Gladstone; J. Carroll Beckwith a very spirited sketch of a head; and there is some very good work by two newcomers, Messrs. Mygatt and Rood. There are also four or five Whistlers, very fair specimens. Of the careful reproductive work the best examples are Hamilton Hamilton's small plate after Gérôme's "L'Eminence Grise," and Sidney I. Smith's, after Lepage's "Jeanne d'Arc." The latter etcher has also made a very good study of a jade carving on a teakwood stand.

OTHER EXHIBITIONS OF ETCHINGS.

THE Grolier Club recently had an exhibition of the etchings of Alphonse Legros. There were twenty-four portraits, including those of Carlyle, Gambetta and Cardinal Manning, and the artists Poynter, Dalou, Leighton and Seymour-Haden. The last mentioned was the most highly finished and the most characteristic. We confess ourselves very little moved by most of his religious etchings, seriously intended and clever as they obviously are. A number of miscellaneous figure subjects were remarkable for composition or peculiarities of technique. Among these was "The Bathers," an impression of the first state, showing two rather sickly female figures partly immersed in the inky water of an unwholesome-looking pool among hillocks seeming ready to be torn to pieces by the roots of the trees that grow out of them. "The Crayfishers," also a first state, showed a wild, rock-strewn landscape, with two clumsy figures, sufficiently expressive of extreme misery. Much more delicate work was in the group of "English Beggars," with its background of huge blocks of stone and buildings in course of erection. "The Conflagration," again, was beautifully composed, and in many respects an admirable plate. There are only four figures, the father staggering, blinded and half-suffocated, with the unconscious body of a child through a doorway, lit by a fierce burst of flame, and the mother and another child without, senseless with terror. This second group is likewise lit up by the glare from the door of the burning house, and the background is almost entirely of black clouds of smoke. "Death in the Pear-Tree" and "Death and the Wood-Cutter" are perhaps too well known to call for description. Of the latter composition, two interesting states were shown, the first and the tenth.

Mr. Legros's landscapes are as strange as his figure subjects. Pools, bowlders, bogs and hommocks delight him; and he excels at twilight effects. The most finished plate shown was the "Farm with Large Tree," so called, there being two sizable tree-trunks in the foreground and a farm-house on a hill reflected in the water of a pool beyond them. The first state of the "Landscape with Hay-Stacks," however, made a better impression; the feeling of open country, the free stretch of road-winding through it and the cultivated rolling ground in the distance, offering a welcome relief from the more confined and more savage scenes which the etcher seems to prefer. Altogether, there were seventy-eight numbers, making a pretty full display of the artist's etched work.

AN exhibition of drawings, etchings and dry-points by Storm Van's Gravesande is now open at Mr. Frederick Keppel's Gallery, 20 East Sixteenth Street. A showing of the artist's work, about four years ago, attracted much attention. That was wholly composed of etchings of Dutch coast scenery; the present includes one hundred drawings in water-color, pen-and-ink, charcoal and lead-pencil. In all these media Van's Gravesande displays a strong, simple method, the etcher's talent for abstraction being very evident in every drawing. It is seldom that he uses a touch more than enough to convey his meaning. The water-colors are a little cold and monotonous in color, but many of them are remarkably strong otherwise, among the best being "A Study of a Mill," a saw-mill, with slide and logs, and "In the Downs," a charming little study of level meadow land and a rustic bridge. Several of the charcoal drawings showed unusual power. "Old Oaks near Wolfhezen" was an excellent example of tree-drawing; "Felling Trees," a vigorous sketch, was repeated in one of the largest etchings, with less effect. His pencil studies along shore should be of the greatest interest to sketchers, for no one knows better how to choose the place and the moment for expending five minutes' work so as to get a permanently valuable result. Among the dry-points, some studies of still life, which is quite a new field for the artist to enter, made a strong impression. Particularly good was a "Vase of Roses" and "In the Forest," the latter a capital study of tree-trunks and branches. Still, what Van's Gravesande excels in is in rendering the motions of inanimate nature—of waves, boats and clouds. His etchings and drawings of such subjects in this exhibition might be counted by the dozen, and not one but was perfectly successful in seizing and conveying the wished-for effect. In short, while the exhibition, for a single artist's work, was extremely varied in all other ways, there was no unevenness as to technical merit. Every work was of sterling merit.

THE ATELIER

ALEXANDRE CABANEL.



THE death of Alexandre Cabanel has deprived France of the foremost of her academical painters, for though Lefebvre and Bouguereau may approach his skill as a draughtsman, they cannot compete with his best work in other respects. He was not, it is true, a colorist, yet

he often arrived at a considerable purity and beauty of tone. In his best works, also, there is much evidence of a distinct artistic personality, working within classic formulas, but not suppressed or hindered by them. He has long been a most popular teacher.

Cabanel was born at Montpellier at the close of the year 1823. According to his own statement, published not long before his death in a Paris newspaper, he could not remember the time when he was not fond of drawing. At fourteen he had made such progress that he was offered the position of teacher of drawing in the College of Saint Pons. He did not accept the offer, tempting as it must have been, but applied himself with greater ardor to his own studies, which included much experimenting with colors and sketching of picturesque incidents of the life around him. His family, being poor, could not send him to Paris, but the town having decided on creating an art scholarship, to be conferred on the most promising of the students in its own schools, young Cabanel, then aged sixteen, carried off the prize in the competition that was opened. His youth and success drew the attention to him, among others, of the Marquis de Saint-Hilaire, the great botanist, who recommended him to M. Picot, a member of the Institute, who became his teacher. Picot was a severe teacher. Excelling himself in vast and complicated compositions, he gave Cabanel, who was one of his most willing pupils, an example which the latter was not slow to emulate. A love of work for its own sake, which has not always had the best results in his pictures, endowed him, at least, with the faculty of conscientiously carrying out a conception in all its features, neglecting nothing and recoiling from no needful amount of labor. His first picture publicly exhibited was his "Christ in the Garden of Olives," in the Salon of 1843. It was favorably received by the critics and the public. In 1845 he obtained the "Prix de Rome." The works which he sent home plainly showed the strong influence which the old masters exerted on him. Soon after his return he exhibited "The Death of Moses," a large composition, in which this influence is still easily traceable. This return was in 1850, and he was at once commissioned to paint twelve allegorical pictures of the Months for the grand salon of the Hotel de Ville. These, with the spandrels between them, were destroyed by fire during the Commune in 1871. Through the good offices of Paul Delaroche he then obtained an order for the Luxembourg, to fill which he painted his first really important work, "The Apotheosis of St. Louis." Meanwhile he had made many portraits.

From this time forward he may be said to have shown in his work a more original inspiration. He had learned much from the masters, under whom he had voluntarily placed himself, beyond the mere technicalities of drawing and painting. He now felt that he had something of his own to add to the results of that teaching. His "Aglaiia," exhibited in the salon of 1857, is one of the paintings which first revealed his new objective. It was beauty of the old Greek type, but informed with thought and a delicate sense of mystery. It was shown more plainly in his decorations at the house of the banker

Péire, which Théophile Gautier enthusiastically praised. These consisted of a ceiling with groups admirably composed and typifying the Senses, and of six large panels of the Hours, of which we illustrate two, "Morning" and "Night." His portrait of Mrs. Ridgway was painted in



ALEXANDRE CABANEL.

1861, his first work for an American patron. The "Florentine Poet," which we illustrate, was also done in this year. The costumes are splendid in color; the actions and expressions of the various members of the group, true to nature and dramatic without being in the least exaggerated. "The Birth of Venus," a reduced replica of which is in the Gibson collection in Philadelphia, was



"AGLAIIA." DECORATIVE PAINTING BY CABANEL.

painted in 1863, when Cabanel, at forty, was at the height of his powers. This picture is generally considered his best. It won for him, at the Salon of 1863, his decoration of the Legion of Honor, his membership of the Institute and his position as professor at the Aca-

demie des Beaux Arts. The picture shows the goddess lying on the crest of a foamy wave; a number of little cupids flutter above her. The artist's mastery of figure drawing and of flesh painting was never so apparent as in this picture. Even the coloring, though kept subservient to form, is charming. The blue and white of the sea and sky and the pearly tints of the figure are in exquisite harmony.

Cabanel's portrait of the Emperor Napoleon III., painted in 1865, is said to be his best work in this line; but it must be admitted that the very qualities that made him fashionable as a portraitist and successful in pleasing his sitters detract from the artistic interest of these works. Cabanel could not help but idealize his portraits in the same way as he did his allegorical and mythological studies. He made people more graceful than life, at the expense of character, which is the thing for a portraitist to develop. His "Paradise Lost," a gigantic canvas, was painted to order for King Louis of Bavaria in 1867. More portraits followed; and in 1870 his painting, now in the Luxembourg, "The Death of Francesca da Rimini." The war interrupted but did not bring to an end his long career as a fashionable portrait painter. Among those who employed his pencil in this way, after the defeat of the Commune, were Mr. and Mrs. Warren, of Boston, and Miss Catharine Wolfe, whose portrait is in the collection left by her to our Metropolitan Museum of Fine Arts. For this latter lady he also painted, about 1876, the picture of "The Shulamite," which, too, is in the Museum.

In 1875 he had been commissioned, along with Baudry, Puvis de Chavannes, Delaunay, Bonnat and Galland, to decorate the Pantheon with frescoes, illustrating the life of Saint Genevieve, the patron saint of Paris.

The "Triumph of Flora," for the Pavilion of Flora in the Tuileries, was painted a little while before beginning his work at the Pantheon. The first preparation for the ceiling, already well forwarded, was destroyed by the vandalism of the Commune; but Cabanel took up the work again and finished it in 1872. It is considered the most successful of his decorative paintings. The ceiling composition is a long oval. The goddess, in a gilded chariot, supported on light clouds, is being drawn across the light blue sky by a group of nymphs, har-

nessed with garlands of flowers. Zephyr whispers in her ear, Apollo holds his torch aloft, and a crowd of youthful figures, singing, playing on lyre and trumpet and scattering flowers, are in her train. Some of our illustrations are from studies made for figures of this latter group. More portraits succeeded, among which were those of Mrs. Field and the Misses Louise and Georgina Schuyler, of New York, and several of Mr. Mackay and the ladies of his family. Mr. and Mrs. Brayton, Mrs. Baldwin, Mrs. Worsham, and Mrs. Henry Sloane were among the Americans who followed Mr. Mackay's example in ordering portraits of Cabanel.

Of other pictures owned in America, and the prices they have brought in New York at public auction, the following is a partial list: "Marguerite," 30x21, sold at the Latham sale, March 5th, 1878, for \$2700. "Ophelia," 23x27, at the Albert Spencer sale, April 3d, 1879, for \$1150. At the Sherwood and Hart sale, December 17th, 1879, "Eve after the Fall" brought \$950. At the John Wolfe sale, April 5th, 1882, "The Birth of Venus," replica, 40x68, sold for \$5300. At the George I. Seney sale, March 31st, 1885, "Brother and Sister" brought \$1400. At the Mary J. Morgan sale, March 3d, 1886, "Desdemona" sold for \$1400. "The Death of Moses," the early work above spoken of, is in the Corcoran Gallery at Washington.

We have already, in general terms, given Cabanel the praise which is his due as a teacher and as a painter. It remains to point out more precisely his merits and de-

fects in the latter respect, and to distinguish as far as may be the several periods into which his artistic career may be divided. He was one of the comparatively few who are able to absorb all the teachings of the schools and saturate himself, so to speak, in the traditions of the "grand style" without losing or even injuring his individual genius. It is true that this last was never very forcibly expressed, and was of a sort but little removed from such talents as are to be found on every hand. His learning alone would, however, not have gained him the distinguished position which must be accorded him; and if he were to be judged by the majority of his pictures in this country, not the work of his best period, a lower place would have to be assigned him. In the "Venus," the "Triumph of Flora," and other similar works painted about the same time, he shows a charming vein of poetry and an accomplished technique. Of the latter

had no surprises in store to shock their sensibilities and to impose on them the labor of learning new principles and new formulas. They might deal with him as with



DECORATIVE GROUP BY CABANEL. IN THE PALAIS DE JUSTICE.

the dexterity with which they are handled, and their careful treatment when not in use, than to the brushes themselves. When you find one suited to your hand, call it a "darling," and treat it like one.

To this end, have a handle, not too long, to each individual brush. Keep them in a shallow box by themselves. Wash them in turpentine, and, finally, in alcohol, as soon as you have done painting. Do not wipe them dry upon your paint-rag, as many do. Pat them gently on the rag to dispose of excess of moisture, and observe if the hairs are even and straight. Then they will dry so, and be in prime order for use. When taking them up again, if the hairs seem sticky, dipping in the alcohol will restore them at once. A number of brushes are really not required in china painting. A great deal can be done with three brushes: a large flat brush, worth twenty-five cents, a medium, also working flat, for fifteen



"MORNING." DECORATIVE PANEL BY CABANEL.

work Theophile Gautier says: "It is throughout painted in a clear, bright key, is luminous and positive in color, neither chalky nor faded, and has that fresh and pleasant tone which we may suppose the pictures of the old masters to have had before centuries had dimmed and mellowed their once vivid and brilliant colors." But in his later works, Cabanel, passionately fond of work for work's sake, gave his slow and timid genius no chance to show itself. He became a mere workman, of a very high order it is true, but turning out his work by the quantity without any greater regard for quality than a manufacturer shows in keeping up the standard of his wares. It was this, above all other things, that made him so very successful among fashionable and wealthy "patrons of art." Cabanel was to them not only an artist of high reputation, but one who might be counted on for the sort of work which they expected and which they had already learned to enjoy. He

one of themselves. Needless to say, they never got any of the work on which Cabanel's fame, if it is to last, must be founded. His pictures of this period may be perfunctorily correct in drawing, which is only another way of saying that they are badly drawn. They are generally inoffensive as to color, interesting in arrangement and in detail, but hard, cold and of a mechanical finish, which gives them somewhat the appearance of paintings on porcelain. In Cabanel's artistic life, then, there were three well-marked periods: those of the student, of the artist, of the teacher and mechanical painter; and the second was the shortest and the least productive.

ROGER RIORDAN.

China Painting.

LETTERS TO A YOUNG LADY,
WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

III.

AND you really find it very difficult to make a smooth, even stroke upon the china, and you had great difficulty in transferring your design?

You must draw some consolation from your inexperience, and perhaps some from your brush. The brush may not be a good one; but you can easily judge of that by thoroughly wetting it in turpentine, patting it on a clean rag, so that excess of fluid will be absorbed from it, and then wetting the brush just on the extreme edge with fat oil. Use no paint; draw the brush carefully over the china, in a long stroke, just as you would use a pencil, the very same position between your thumb, fore and second finger.

Do the hairs lie even and straight or do they separate? If they do, after repeated trials, you may be sure the brush is good. If they do *not*, try the addition of color; even draw them into place with your thumb and forefinger. Sometimes a little encouragement is all that is needed.

But it may be a poor brush (you having trusted to some other person to select it), and no encouragement or manipulation may avail to render it of use. There is nothing to be done, then, but to submit it to some one of experience, or to send for another. But I think the decidedly poor brushes are very rare. More depends upon



"NIGHT." DECORATIVE PANEL BY CABANEL.

cents, and a small pointed one, for five cents, will enable you to do an immense variety of work on china.

I believe I told you, in the beginning, that you *could* learn to paint without being able to draw. I told you how to obviate this lack of knowledge by using transfer paper. I left you to find out what a disagreeable and untidy thing this is to do. To hold the paper in position you are sure to smirch the china, and the line of the design from the impression paper is sometimes too faint, and more often too deep; if the brush with color touches it, the painting looks muddy. You gaze disconsolately upon it, and feel all the misery of not being fortified with first principles.

And, now, will not out of this very misery be born a determination to learn to draw—at the very least to *try* to draw the design? If the design is simple—and you must choose no other—let me tell you what to do.

Erase the untidy design with a little



"THE FLORENTINE POET." FROM THE PAINTING BY CABANEL.

alcohol. I will suppose that you have some India ink, or any pan or tube of water-color paint. With your fine-pointed brush take enough of color from the ink or pan to make a mark upon the china. Now lay a straight, narrow slip of paper on the principal flower of your design, dotting it with a pencil where it touches the greatest width; then lay the paper on the china. Just where you desire that particular flower to be painted make corresponding dots with the brush, as you have already made upon the paper. Then lay the paper on the design at the narrowest part, dotting it as before, and place it in the same direction on the china. Cannot you judge by your eye alone, now, how wide each petal should be, and dot them on both sides, on the china? If you cannot, resort to the paper, and then see how easy it will be to draw with the brush each petal, with the guidance of the dots already there. You will be surprised at the extreme simplicity of the operation. Of course you will understand that, in using India ink or water-color paint, you must not use turpentine or alcohol—only clear water.

If you have no paint or ink, you may do the same thing with a lead pencil, with a slight difference. It is this. Rub the china where the design is to be placed with turpentine, wait for it to dry, or place it on some heated surface to expedite the drying process. Proceed in the same way as before to dot the width and length of each petal, leaf and stem, and then draw with the pencil the exact shape between the dots.

Drawing with the brush and water-color has one advantage over the pencil drawing, namely: when, for any cause, you wish to erase the painting with turpentine, you do not remove the drawing. A great deal of rubbing would of course do it, but this will not be necessary in wiping off the paint.

You say, you could not use the large brush at all. Well, perhaps not, as the design was wild violets. But the second-sized one must have been just right. The advantage in using a large brush is that you can paint the whole petal or the half of a leaf at one stroke. The painting looks so much better than it does when *pieced out*, as we say, or painted over and over.

You will see this at once after you have had one or two specimens fired. You will be able to select every petal that was finished with one stroke of the brush, and every one that, with infinite manipulation, was pronounced well enough. In time you will come to like the largest brush, and scarcely use any other. The large brush is nice too, because it holds so much color, and all you need of that particular color can be made with a single stroke. It has also the disadvantage of holding a great deal of color, and when changing to another color must be very thoroughly washed out in the turpentine. Do not proceed harshly with this, but rather by shaking it back and forth in the turpentine, pressing it on the side of the dish, and, in some cases, even dipping it in alcohol also.

To begin painting again, always dip again in clean turpentine.

Give yourself a generous amount of this—say, two thirds of a tumbler full, and when ready for another day's work, pour off the clear turpentine (for of course it is settled by this time) in another clean tumbler, and wipe out the sediment of paint left at the bottom. If this is carefully done the same turpentine can be used again and again.

L. STEELE KELLOGG.

THE following should be the treatment, in mineral colors, of design of forget-me-nots for a tête-à-tête service given among the supplement sheets of the present number: On the flowers and buds, use deep-blue green washed on the petals in a delicate tint, leaving a space of white in the centre of the flower. This white marking extends slightly upon each petal, thus leaving the centre a star shape, in the middle of which place a dot of pink, for which use light carmine. The buds are nearly white, pink tipped, and very delicate in coloring. The vine tracery can be done in dull gold as well as the line work around the edges of the pieces. Also a very narrow edge of gold can be used as a finish. The tracery work can be in the same pale blue as the flowers. The bow-knots can be either in gold or pale blue.

THE panel design of Thistledown in this number is a companion to the "Milkweed" given in the issue of November, 1888. "Kappa" sends the following directions for treatment: For the leaves and stalks use apple green and brown green, adding yellow and light brown for the lighter portions. Use light brown also in

painting the heads which have lost their seeds. For the down, leave the white of the China, shading with gray No. 2. Use light and dark brown in painting the seeds. For background, use red brown, blue green, or blue gray, clouded with gold. The design may also be used to decorate a lamp, vase, or form, by varying the arrangement.

THE ORCHID we give this month for the dessert-plate series is one of the most prized of the order. It is very delicate and requires a background. Gray perhaps would be the best color. The stems are all brown green, shaded with brown. Use a mixture of grass and brown green for the buds and shade with brown green alone. The flowers are pure white with gray shadows, except the lip or lower middle petal. That is a beautiful pink streaked with white, and there is a pink tinge in the centre of the flower just where the three upper petals join. The leaves are pale green, with shadows blended in delicately. Use victoria blue and brown 108 for gray shadows, light carmine for pink coloring of petal, and apple green shaded with dark green for the leaves.

A NEW PORTABLE GAS KILN.

"DID you say the small kiln fired in twenty minutes, and the large one in forty? It is incredible!"

"It sounds so indeed; I do not wonder that you are sceptical. Come with me, and judge for yourself. I am just going to stack the kiln, and you shall see the whole process."

This conversation took place in an art store in New York City; and the parties immediately descended to the basement where the new portable gas kiln for firing china, glass and bisque had been set up.

To fire china properly in twenty minutes, or even in forty, seemed wonderful, and to see it done was for the amateur an opportunity too valuable to lose.

"I want to understand it from the beginning," she said. "Before you put the china in, let me see how it is made."

"Certainly. This, you will understand, is the vase—a circular piece of cast iron, with feet raising it ten or twelve inches from the ground; it has a large, circular opening in the centre to admit the top of the gas stove, which stands underneath."

"Do you call those perpendicular tubes side by side the gas stove?"

"Yes; it was invented for this kiln; it is a grouped burner of the Bunsen type, and is set right over the gas-pipe that runs along the floor; the pipe does not actually touch the floor, as you see there are two or three bricks under to support it—this for safety, of course. The gas is turned on as in an ordinary gas burner and the gas lighted from the top of the tubes."

"How many tubes in this small kiln?"

"Twenty-four in the small kiln and forty-two in the large one. That represents just so many gas burners."

"Yes, I see, and the heat of the gas passes up this centre opening in the base."

"Just so. Now, on top of this base is a sheet-iron cylinder, bound with strong iron bands, enclosing adjustable fire-bricks. You see, the whole thing is not heavy; it can be removed from the base at pleasure. At the bottom is a cast-iron grate to admit the heat to the iron pot that rests upon it."

"I see; that is the pot to hold the china. A cylinder too. I like that shape; the china is so much more easily packed in it. It has two rows of opposite projections, at equal distances, inside."

"Yes, for the shelves to rest upon; sometimes it is a great convenience to shut off a part of the kiln, that lighter ware may be packed near the top."

"Are you ready to pack it now? I am impatient."

"Yes; but did you notice that this iron pot for the china does not touch the fire-brick? there is at least three inches space all round."

"I observed that. I suppose that is for the heat to circulate completely, and the fire-brick encloses and holds it."

"That is the idea. Now, see, I do not put the china on the very bottom of the pot, but upon little stilts made of earthen-ware, and I arrange every piece with these stilts between, so that no piece of china touches another, or the sides or bottom of the pot. Now I put in one of the perforated shelves of cast iron. On top of this I place these cups and saucers, using the stilts as before. Now I am ready to cover it."

"A soft cover! It will burn!"

"Oh, no; it is made of asbestos and is fire-proof; but it does look like heavy felt. There is a three-inch hole in the top, which I will explain in a moment. On top of the asbestos I place a sheet-iron cover with a three-inch tube projecting from the top. I am careful to place this tube over the same aperture in the asbestos cover. Now I am ready to light the gas."

"Aside from stacking the china, which is always a dainty process, I should judge these preparations had taken you about five minutes."

"Perhaps so. Now I shall turn on the gas and light the tubes from the top. If they light from the bottom, as by some inadvertence they might, turn off the gas and relight. The blaze must come from the top of the tubes."

"Is it true that all kilns should be slowly heated in the beginning?"

"Yes. You see I am only turning on about one third of the power I can get, in order to heat the whole thing slowly. Indeed, it is well to heat the pot slightly before putting in the china, to be sure there is no moisture in it, as iron always holds it in a cold state. You will see now one of the uses of this tube on top of the cover. Do you perceive a little steam rising from it?"

"I do; that is from the cold china in the kiln. I have noticed that before."

"Another use for this tube is an important one, for through it you can see the color of the inside of the kiln; and so judge of the strength of the firing. Through this tube also can be run a slender iron rod, with an earthen thimble fastened on the end. By painting a dash of the colors that are painted on the china on this thimble, and inserting it through the tube into the kiln, and leaving it stand there five minutes, and then drawing it out for examination, you can tell to a certainty just how far your firing has proceeded."

"Indeed! That is an invention! In behalf of all the amateurs in the country, I pay my respects to you."

"Thank you. I am going to examine the rod now, for I see, by the color of the kiln inside, that the firing is nearly over."

"It is exactly fifteen minutes by my watch since you turned on the gas."

"It will need five minutes more; the greens are well glazed, the yellows and reds not quite perfect. Let me say just here that the carmines in either kiln require ten minutes longer to fire perfectly, and those should always be put in the bottom of the kiln."

"Time is up! Are you quite sure it is done now?"

"Look through the tube. Is not the iron a pale rose-color? If so, you may be sure. I will turn off the gas. Nothing can be done now but to wait for the cooling. You shall see, however, some china that was fired yesterday. Did you ever see a better glaze?"

"I never did. It is perfect! And that gold edge—how beautifully it has come out!"

"One great advantage about this kiln is, that on the same base a larger cylinder and pot can be used, and also, with slight alterations below, it can be used with charcoal, coke or wood for heating."

"In such cases I suppose the firing must be done out of doors, as in other charcoal kilns?"

"Yes, that is so. In some country-places where there is no illuminating gas, other means of heating must be used; and this, I am sure, is the only kiln manufactured which can be so adapted."

"I like the small-sized one. Do you think I could use that in my studio?"

"I am sure you could. Provide for it a little platform of bricks, and, if it must stand near the wall, put up a piece of zinc behind it; connect the gas stove with the half-inch pipe in your gas burner, and you will have no trouble with it."

"You do not think it will require a smoke-stack from the top to carry off smoke or odor?"

"It will not; no more than a little gas stove which many use for culinary purposes. The large-sized kiln would require a pipe from the sheet-iron cover, out of a window, or possibly into the chimney if convenient."

"Well, I must say, I am delighted with the simplicity of this process. I think it much easier than baking bread, a task which no housekeeper shrinks from. And I am as glad as I can be that a woman invented this kiln,* and has made it possible for women china painters to fire their work at home."

* The kiln is the invention of Miss F. E. Hall. It will be known to the trade as "the ceramic kiln."



CRAYON STUDIES BY CABANEL.

THOSE AT THE RIGHT AND LEFT WERE FOR "THE TRIUMPH OF FLORA."

PAINTING WILD FLOWERS.*

IV.

IN favored localities, where severe winters are unknown, snow and frost will soon have yielded up the ground to the benign influences of spring; and the earliest flowers will speedily show themselves. One of

oils something like solid earth makes a good foreground. Olive and gray tints suit the background—something that suggests a glimpse of light undergrowth.

Bloodroot (*Sanguinaria Canadensis*) comes very early. The young flowers have green leaves carefully wrapped around them, until they are able to stand up alone and expand themselves. The peculiar red roots should be carefully taken up and painted with the flowers. They are best suited to small water-color studies.

Very early and remarkable in structure are the white flowers known as Dutchman's breeches (*Dicentra Cucullaria*). The diverging spurs of the flowers must be shaded so as to round out, and where they are tipped with deep cream color they want a little pale cadmium and raw Sienna. The slender curving racemes and finely cut leaves may be made very effective in small designs.

Saxifrage (*Saxifraga Virginensis*) shows its little snowy clusters upon the rocky hill-sides very early. It is useful in combination with larger flowers, but it has hardly character enough to be used alone for designs.

Thick patches of rich green violet leaves appear in moist places so very early that we might expect violets would be our first flowers; but they are a few

days behind the foremost harbingers of spring. The different species number about a score, the common blue violet (*Viola cucullata*) being the most abundant. This again varies greatly in size and shape of leaves and color of flowers—they present almost every combination of blue and purple, and are often variegated with white. Whether they are painted in water-colors or oils, they must not be put in with straight precise strokes; rather let each one of their unequal petals have a free dash of color that has been successively touched in mauve, rose madder, ultramarine blue and white, as may be required. If the colors blend as they go on, instead of being mixed evenly beforehand, they will appear fresher and more pleasing. Where the centres show, some will want a touch of orange, some of lemon yellow. The flowers should not be massed closely, but allowed to straggle and nod on their slender stems so that some may show their spurs and the light tints of their reverse sides.

The flowers known as dog-tooth violet and adder's tongue belong to the lily family. The latter (*Erythronium Americanum*), the yellow species, has good-sized elliptical lanceolate leaves spotted with tints suggesting brown madder and burnt umber. These, and the symmetrical nodding flowers, make pleasing decorations in water-colors or oils for objects that offer narrow spaces, like small frames and

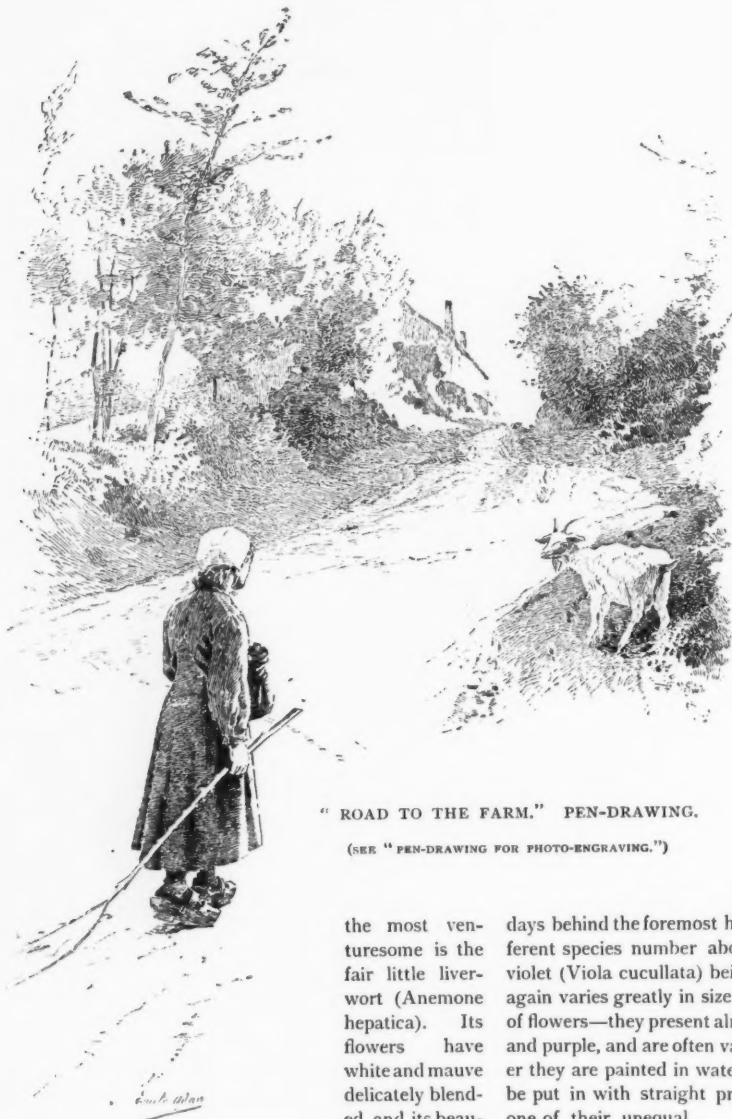
mats. The white species (*Erythronium albidum*) is not so common; its flowers are equally pretty, but the leaves are less spotted.

The much-prized trailing arbutus (*Epigaea repens*) may be found half concealed in drifted beds of dry leaves from which the snow has barely melted away. Rose madder, white and Naples yellow may be varied to suit the tiny pink buds or the paler petals of the full-blown flowers. If the smooth oblong leaves have blemishes like warm tinted worm-holes, or anything of the sort, they will look the less conventional for it. The sprays should be allowed to stray loosely; they are prim and stiff if confined. They are pretty coming from a small low vessel or a shell that will hold water, and the ends of the stems may lie on a polished table that will reflect them. Less artificial arrangements have been very successful—the natural surroundings, a moist thicket, with the flowers straying across the foreground. But if it is necessary to appeal to the imagination to produce anything like this, it is a dangerous experiment.

Two exquisite little early flowers that are suited to dainty water-color decorations are the spring beauty (*Claytonia Virginica*) and pyx (*Pyxidanthra barbula*). The latter is extremely delicate, and if it is painted in oils at all, it should be on silk, satin or something suitable for fine decorative work.

The bright green and gold marsh marigold (*Caltha palustris*) appears very early in swamps and wet meadows. It is often, but incorrectly, called cowslip—a totally different flower. Chrome yellow and deep chrome will give the brilliant yellow required for the flower-cups; and the same may be used with Prussian blue and raw Sienna for the leaves. Light red and cobalt may be touched on the yellow of the flowers where gray is wanted, and light red alone will give the gray tints for the leaves, if blended with their greens. The marigold is pretty in water-colors where some little sketchy decoration is wanted.

A plant that may be regarded as rather huge and coarse, but still susceptible of treatment that makes it very quaint and striking, is the skunk's cabbage (*Symplocarpus foetidus*), which is sometimes sold on the streets of New York under the more euphonic name of California lily. In some parts of the country it is called bearweed, because bears, it is said, used to eat it greedily in the spring after their winter's fast. The floral leaf or bract which surrounds its receptacle of inconspicuous flowers is thick, fleshy and of a yellowish or brownish green flecked and striped with purple. The plant should be taken up entire, with the brownish green roots and numerous worm-like rootlets which are of a delicate green and pink, like the cleft undeveloped leaves at the base. In water-colors or oils the varying greens may be produced with Prussian blue and chrome yellow; and the brown, pink and purple, with burnt umber, burnt Sienna, rose



"ROAD TO THE FARM." PEN-DRAWING.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING.")

the most venturesome is the fair little liverwort (*Anemone hepatica*). Its flowers have white and mauve delicately blended, and its beautiful evergreen leaves present a variety of tints,

the younger ones, rich greens, the older ones, either very dark green or a fine mahogany color—brown madder and burnt Sienna will give this. The leaves have a coriaceous surface that lights up readily, and their gray tints are the more easily distinguished. The entire plant, with the roots, makes an interesting study; especially in water-colors, as they admit of a consistent delicacy of finish.

Flowers that are white, or nearly so, cannot be painted on white paper as quickly as bright-colored flowers, for time must be taken to develop them by washing around them; but with neutral tinted water-color paper and tube colors one can work very rapidly. In oils the most expeditious way of working is to use opaque Holland, and paint no background except to tint the cast shadows on very lightly.

Almost as early as the liverwort come the true anemone or wind flower (*Anemone nemorosa*) and the rue anemone (*Anemonella thalictroides*). These frail things lose so much of their brisk appearance when they are picked that it is well to take them up with a large spade of their own wood soil, keeping the dried leaves and whatnot with which they are surrounded, and to paint them as they stand. Browns and various strong colors will thus be secured to augment the effect of the pure white and delicate green that belong to the plants. With water-colors it is sufficient to throw in a few sere leaves, straggling mosses, and stems, rather vaguely; but in



PEN-DRAWING OF A VILLAGE WITH A BACKGROUND OF HILLS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING.")

madder, and ultramarine or new blue. Black may be used in any of the strong shadows, and plenty of light neutral tint will be needed to modify effects that would otherwise be crude in a plant of this character. Some of the slender mosses that are usually found in wet places may consistently be added.

H. C. G.

(To be continued.)

* Continued from November, 1888.

PEN-DRAWING FOR PHOTO-ENGRAVING.

I.

ILLUSTRATIONS are used much more frequently to embellish or elucidate the text of books and periodicals than they were a few years ago, and the number of illustrated periodicals is constantly increasing. The reason is that a drawing can be reproduced much more cheaply by any one of the various processes of photo-engraving now in vogue than it could formerly by wood-engraving. Most of the drawings intended for reproduction by photo-engraving are drawn with pen and ink. And it is to the consideration of the method of making such drawings that we are about to apply ourselves.

Publishers nowadays demand two kinds of pen-and-ink drawings: Pure illustrations to stories and poems, where the artist is allowed to originate the scenes depicted from the resources of his brain, or draw from models, as he may see fit. The publisher merely asks that the drawings illustrate as well as possible the story or poem. Then, again, sketches of scenery made from nature, either drawn with the pen directly from the scene or else copied from a pencil sketch "taken on the spot." This kind of drawing must be thoroughly artistic, and, because so few can do it well, is very remunerative to those who succeed at it.

The very best preparation for this work is constant drawing with the pen from nature, both figures and landscapes.

On the other hand, there is a second class of work which, because it can be done very rapidly, is also quite

reduced when the negative is taken for the engraving as made the original size. The reason this process enables the draughtsman to work so very rapidly is because he

has no outline drawing to do; he draws directly on the "silver print," and need only put in the shadows and to some extent the color with pen lines, after the manner of an etching. In certain commercial work woodcuts are imitated, but it is needless to say this is far from being artistic; the pen is a free instrument

and should not be used to imitate any kind of process.

I say above that the draughtsman puts in his lines *after the manner of an etching*. This need not, however, necessarily be; he may make a pen-drawing pure and simple. Pen-drawings were made long before etching was invented. But in the perfected art of etching we find the power of parallel black lines to represent a mass of shadow, or a tint of any kind, carried to the utmost degree. And the intelligent study of the best etchings will wonderfully assist you in becoming expert in pen-drawing for illustrating.

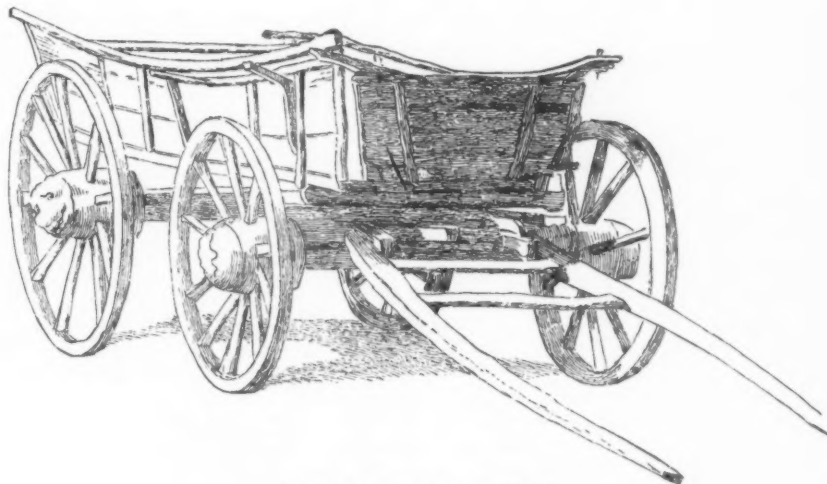
After the artist has fairly covered the silver print—seldom does he finish it—with his pen lines, he pours over it a solution of corrosive sublimate dissolved in alcohol and water. This bleaches out the photograph, and nothing but the artist's pen lines remain. When the paper is quite dry, the draughtsman proceeds to finish the drawing by strengthening it here and

there in the darks, cross-hatching his lines, and adding detail in the minor parts.

Do not let any one think that one does not need to be a good draughtsman in order to use a silver print. Beyond the fact that a drawing made over one does make the proportions and outlines of objects more correct, it does not always imply a better drawing than could be made by copying the photograph free hand. You may work over a silver print and utterly distort the features of a portrait, or falsify the values in a landscape, unless you have the true artistic sense and feeling to prevent it.

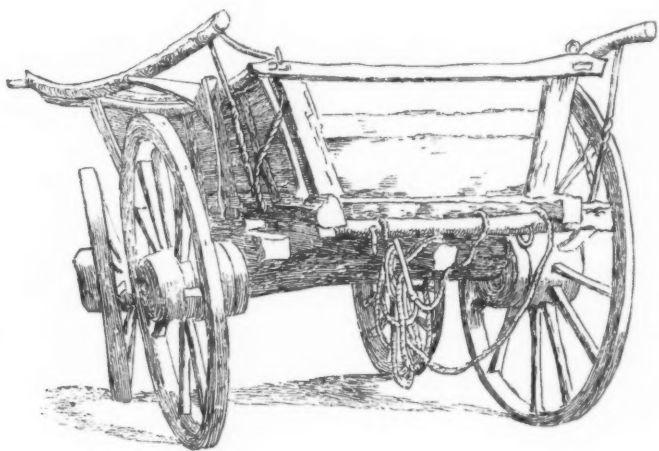
It is advisable for the beginner to have his silver prints made for him at first, though after one becomes an expert it is quite profitable to procure a camera and make one's own prints. We presume any photo-engraving company will make them for you, or you can procure the silvered paper from a house dealing in photo-graphing materials. Be

sure to write to them for what purpose you wish the paper, and distinctly state that it is plain and not albumen paper. The Blair Camera Company, of Boston,



STUDY OF LIGHT AND SHADE.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING.")



STUDY OF LIGHT AND SHADE.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING.")

profitable to the draughtsman; it is making drawings directly from photographs. For example, an author, having travelled abroad, sends the editor of one of our magazines an article on some country or city he has visited, and with his MS. a score or so of photographs of scenes described. Thirty years ago the editor would have sent these photographs to an artist, who would have drawn them, in reverse, upon the boxwood block, the surface having first been coated with a wash of Chinese white, as a ground to work on. Then they would have been sent to the wood-engraver to be engraved. Fifteen years ago they would have been sent directly to the engraver, who would have photographed them, in reverse, on to the block and then engraved them. This practice is also resorted to to-day to quite an extent. But the method which is fast succeeding it is that of sending the photographs to the artist, who copies them in pen and ink, and then they are sent to one of the photo-engraving establishments, which reproduces them mechanically for about one tenth what a wood-engraver would charge.

Now, as fidelity to the photograph is much to be desired in this work, and the more rapidly he can draw the greater his income, the draughtsman who draws from photographs very often calls the camera to his aid, and has an enlarged negative made from the photographs, and these he has printed on plain paper, which is called a "silver print." Upon this he makes his drawing; in reality *upon* as well as from a photograph. You see, it is much easier to make a large drawing, say 8x10, than a small one, and you may draw any size you wish for photo-engraving, as your drawing can just as easily be

will supply it. After procuring your paper, be sure not to expose it to the light. Give your photograph to a local photographer and tell him to enlarge it for you, making an ordinary negative, and print it upon your plain paper. If you have your own camera and wish to experiment in preparing your own paper, here is a receipt for it, which is taken from Dr. Charles Ehrmann's "Standard Formulæ," published in the American Annual of Photography:

Prepare the plain paper with

Ammonium chloride.....	60 to 80 grains.
Sodium citrate	100 grains.
Sodium chloride.....	20 to 30 grains.
Gelatine.....	10 grains.
Distilled water.....	10 ounces.

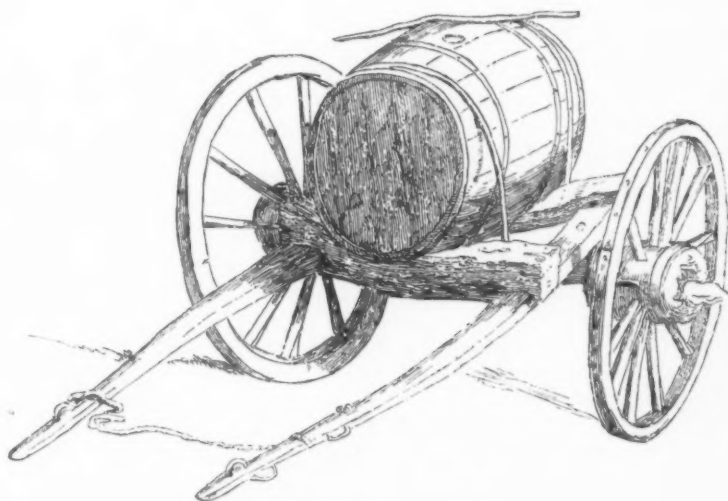
Or,

Ammonium chloride.....	100 grains.
Gelatine	10 grains.
Water.....	10 ounces.

The gelatine is first swelled in cold water and then dissolved in hot water, and the remaining components of the formula are added. The solution is filtered, and when still warm the paper floated upon it for three minutes.

The salted paper is sensitized upon a 45-grain silver bath.

It is rather a difficult matter to mount your silver print, and it is well worth your while to pay a photographer to do it for you. Have it mounted upon a very strong piece of cardboard, as it will curl up if you do not. After you have made your drawing, the washing out of the photograph, as has been already said, is easily effected. The preparation used is composed of one ounce of corrosive sublimate allowed to dissolve in one half pint of alcohol and one half pint of water. It is poured lightly over the print, which, then, it will be found, almost immediately disappears. When the print is entirely dry it should be dusted off before you attempt to work on it.



STUDY OF LIGHT AND SHADE.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING.")



STUDIES OF PEN-DRAWING FOR REPRODUCTION

(SEE "PEN-DRAWING FOR ILLUSTRATION")



SEMI-CONVENTIONAL TREATMENT OF IRIS, WITH GOLD BACKGROUND, FOR INTERIOR DECORATION

(SEE PAGE 88.)



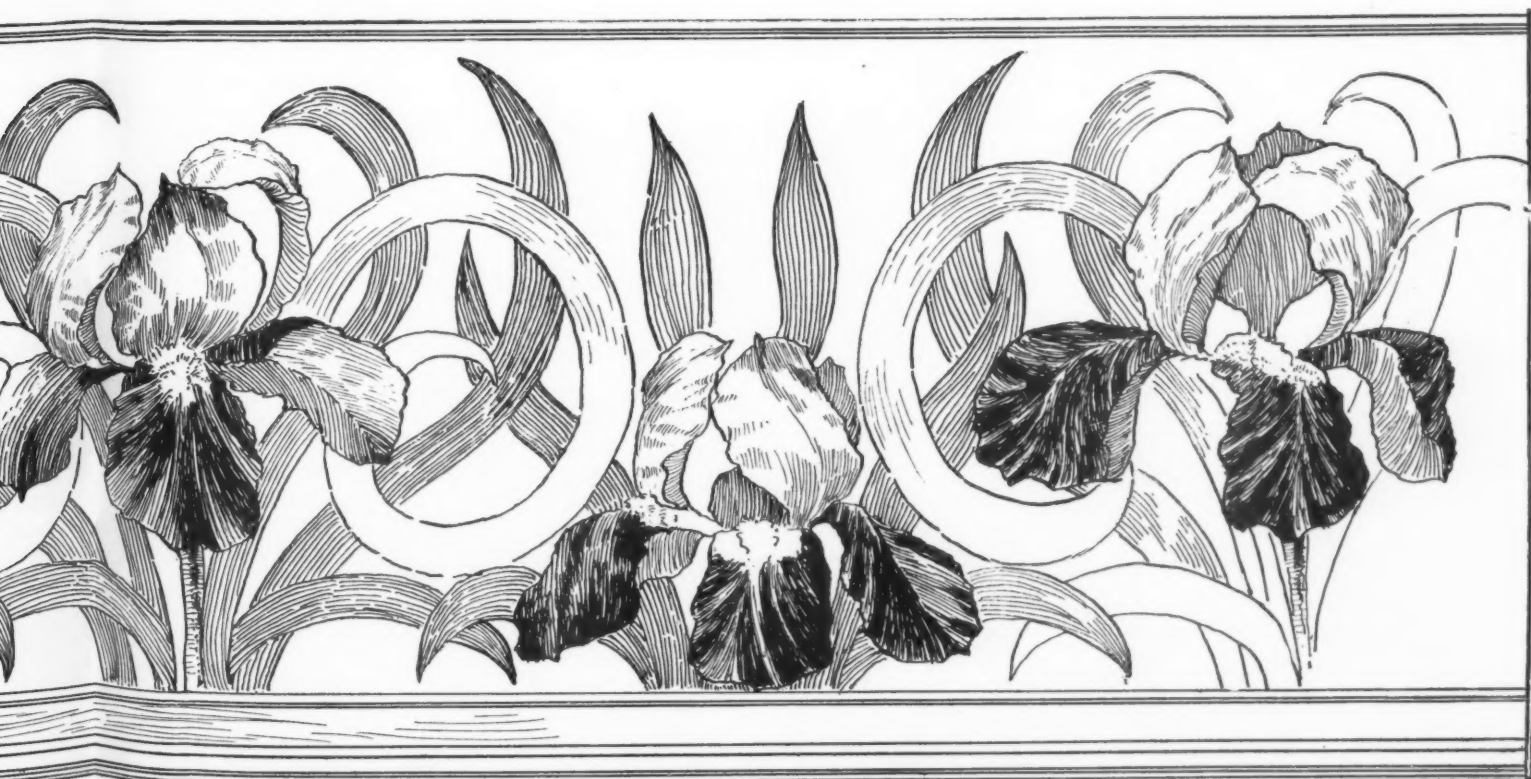
TYPES, BY DETAILLE.



GROUP BY DELORT.

REPRODUCTION BY THE PHOTO-ENGRAVING PROCESS.

(SEE "PEN-DRAWING FOR ILLUSTRATION.")



INTERIOR DECORATION. SUITABLE ALSO FOR A PAINTED BORDER FOR A SCREEN, OR FOR EMBROIDERY.

(SEE PAGE 88.)

Original drawings are best made upon a hard surfaced Bristol-board, though almost any kind of smooth drawing paper will do. In either case it must be white and kept clean while being worked upon. There are special drawing papers (called "egg-shell") for process work which have peculiar textures, of more or less unevenness, on which ink may be

safely used. The "tooth" is meant for pencil or crayon, which is sometimes very effectively used, in illustration, in combination with ink. Of this, I shall speak later.

Employ a fine pen for fine work, but an

ordinary pen for sketching and large drawings. For very fine work some like Gillott's Crow Quill No. 659. I prefer his Lithographic Pen No. 290 or Mapping Pen No. 291; for ordinary work Gillott's No. 404 or the Spencerian Pen No. 1 is excellent. Do not, however, lay too much stress upon the selection of pens; almost any kind of a pen will satisfy an artist. He can make a very fine line even with a stub pen. The beginner should devote himself solely to the study of parallel lines, to make them rapidly and the effect they have in representing values of nature.

The ink should be liquid India ink, which can be procured of any stationer, if you will but insist upon his sending for it if he has not it in stock. I prefer the French ink to the American or English; but the latter are satisfactory. (C. T. Reynolds' "Japanese Liquid India Ink" has been highly recommended.) Sticks of India ink rubbed down in a little water are used by many, but the liquor obtained is apt to be either too weak or too thick. Besides, it is much more handy to have a bottle of the prepared ink always at your disposal.

First sketch, *lightly*, your subject on the Bristol-board with an H, B or F pencil. (Too hard a pencil necessitates a pressure which is apt to roughen the board, and the mark of a B pencil soils it when erased.)

In your pencil sketch you need make little more than a map of your subject, guide lines, as it were, which will prevent you misplacing its different parts. In a landscape be careful to get correct perspective, the relative size of the different trees, buildings, etc., and if there are large parts of the vista in shadow, it is well to outline them so as to be able to put them in first in pen with a series of parallel lines. Do not outline minor shadows, however.

After having sketched your subject with the best of your ability, *in any manner you have learned*, you may proceed to finish it in ink, with the help of the following hints.

But here let me say in parenthesis, if you have never learned any method of drawing, to produce the most artistic work, you would do well to proceed, *after making your pencil sketch* in ink, in this way: First draw the shadows *before* drawing the outlines, representing them by parallel lines, close together for the dense shadows, wider apart for the less dense. Let me make this very plain.

Attempt some object similar to the carts shown on page 83, which, although reproduced from etchings, show one perfectly the mode of putting on light and shade. You will see that the artist did not mean to represent in the first example that the front of the wagon was dark or that the side was white, but rather that the light came from our left, and it illuminated the cart on right side; whereas the front was shadow, therefore was darker than the side. Now, it is best for the beginner to treat all subjects in this way at first, and not bother about the color of an object. When drawing over a silver print, however, you are luckily not troubled much as to what is dark color or shadows. All you have to do is to leave what is white in the photograph entirely alone, and allow your pen to go over that which is dark, merely pressing harder upon the pen to darken the lines (perhaps running them at a slight angle to the others). The ability to do this kind of work depends upon a little more than one's talent in allowing all the lines to be parallel. "The Road to the Farm," by Adam, was probably made over a silver print, being a photograph from a painting. A careful study of it will well repay one, and for those wishing to attempt landscape subjects we would advise them to copy it. The illustration of "A Village" (page 82) shows how the simple outlines of buildings and figures with a few touches of solid black can be made very effective by a tinted background made with parallel lines. This drawing, perhaps, did not take more than half an hour to make, but it is very effective in its simplicity.

ERNEST KNAUFFT.

(To be continued.)

PAINTING PANSIES IN WATER COLORS.

PANSIES are almost the simplest garden flower that can be painted by the amateur. Not simple in color especially, but in form. These flowers will soon be abundant in city and country, and can be used to form no end of charming pictures, if one has some ideas of composition. This is an old-fashioned word, and in its broadest sense means *arrangement*. Pansies make good studies also for the beginner in water colors. One pansy, well painted, is a delight hung anywhere, in parlor or bedroom. In selecting specimens to color, choose first those with least variety of tints. For instance, a pale yellow one streaked in the centre with purple.

Pin a small piece of Whatman's paper—a heavier kind than is commonly used for drawing—to the drawing board. Whatman's papers, by the way, are much cheaper than they were a year or two ago, and the quality referred to would now be twenty-five cents a sheet, a size large enough to give two inches space all around the flower after it is drawn. With brushes, water and paint-box close at hand, run a strong, common pin through the stem of the flower, and then in the top of the drawing board, directly in front of you, so the flower will stand upright before you. I have often held such a flower in one hand and painted it with the other; but this might be difficult for the amateur.

Draw the flower very accurately, every little scallop in the edge as well as the purple streaks through it. Do not use a piece of india rubber to erase errors, but rather a bit of wheat bread, not too moist. The advantage of this is, that the color will flow more evenly over the

paper; india rubber seems to glaze over the surface, and it also makes it sticky, indicating the place of erasure.

The drawing made, choose the prevailing tint of the

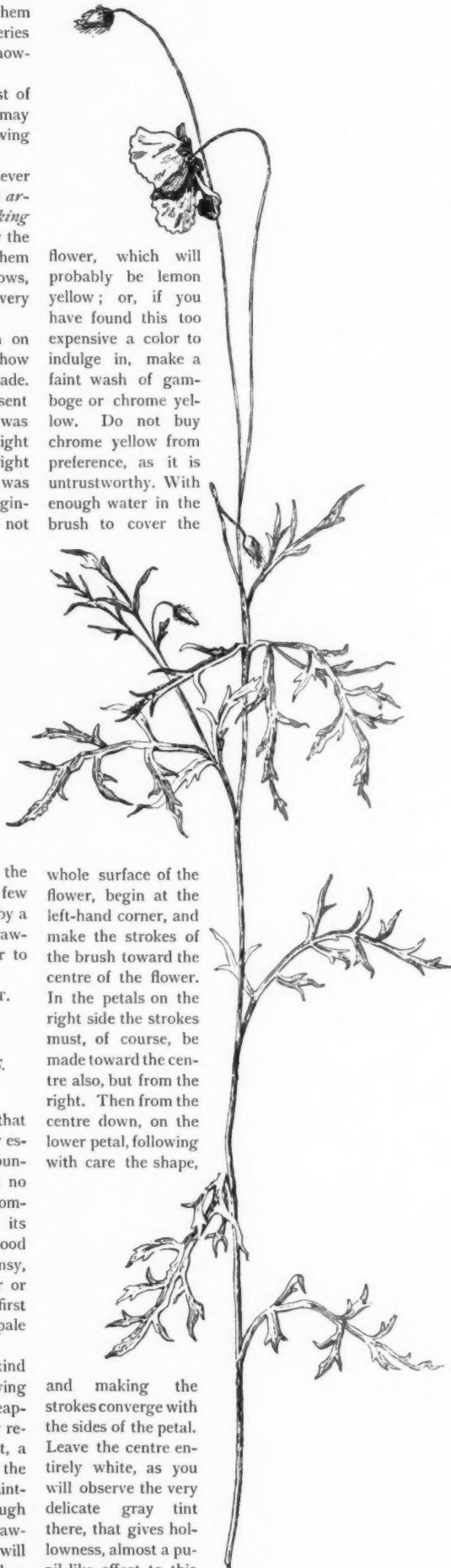
flower, which will probably be lemon yellow; or, if you have found this too expensive a color to indulge in, make a faint wash of gamboge or chrome yellow. Do not buy chrome yellow from preference, as it is untrustworthy. With enough water in the brush to cover the

whole surface of the flower, begin at the left-hand corner, and make the strokes of the brush toward the centre of the flower. In the petals on the right side the strokes must, of course, be made toward the centre also, but from the right. Then from the centre down, on the lower petal, following with care the shape,

and making the strokes converge with the sides of the petal. Leave the centre entirely white, as you will observe the very delicate gray tint there, that gives hollowness, almost a pupil-like effect to this particular flower. By the time you have found your ivory black and placed a little dash of it on your palette, the local tint will have dried. To this local tint on the palette add a little black; experience only can tell you how much to use in shading between the petals of the



STUDY OF WILD LYCHNIS.



STUDY OF WILD POPPY.

Amateur Photography.

TALKS WITH BEGINNERS.

II.

pansy. It is a safe rule to paint shadows sparingly in the beginning, as they can be increased in depth later; but those who have studied color thoroughly, know that it is better to approximate at once, or with the first stroke, to the whole depth of shadow required. Be patient; this knowledge will come to you with practice.

You will notice a faint shadow under each petal as it overlaps the next, and there may be a little fold in the petal itself. Put this in delicately with the yellow and black mixed. In places the yellow may require strengthening. Do this also. With a little more black in the shading color on your brush touch that wonderful pupil spot in the centre. If the yellow is quite dry by this time, mix on your palette a little carmine and ultramarine, or crimson lake and new blue, to the quality of purple you wish to represent; then, with the finest pointed brush you have, copy accurately the delicate pencilling of purple on the lower and two side petals of the flower. Paint the stem solidly in green, made of gamboge and new or Prussian blue, pointing it on the shaded side with a little more color. When the work is perfectly dry, it may require some touching up to strengthen the whole. A study of this kind can be improved by painting a cast shadow on the background, but it is better not to attempt this, if you are a novice, for you might not satisfy yourself, and a little failure is so hard to bear in the beginning.

Purple and orange pansies, brown and orange, white and purple and others, can be painted singly by observing the same general directions. If you have mauve in your color-box, it can be modified with carmine, or crimson lake, or burnt Sienna, to form almost any shade of purple, and this can be shaded with the same color used stronger in tint. The white petals shade with lemon yellow and black, or new blue, yellow ochre and light red, or emerald green and black. Be careful not to outline the edge of the flower too smoothly, the ragged edges are so beautiful, as well as characteristic.

The foregoing close directions for painting pansies are adapted to the young student who is eager to copy directly from nature, with no confidence in himself, no teacher of experience at hand, and no book simple enough to be understood. There are others who have painted pansies in oil colors, who are well acquainted with combinations, and with the marvellous adaptation of the flower to decorative purposes.

While pansies are difficult of composition I think it lies more in their wealth of color than in their form. To adjust these to pleasing groups is indeed an art, and no specific rules to follow can be given. Everything must depend upon the flowers themselves, and the innate quality of the taste of the person who handles them. The most pleasing arrangements of pansies that I have seen, either in oil or water colors, have been of flowers laid in groups, or alone upon the table. One charming group in oils, I remember, of dark flowers laid successively on a black marble slab, three rows in places, two in others, the tints admirably reflected in the polished surface beneath. If you cannot have marble, you can utilize a small mirror, with better effect if produced in water colors.

Another striking and pleasing arrangement would be single flowers laid one after the other, some near, some apart, not all facing you, the more delicate flowers in the centre, those at both ends painted with less detail and less color, casting a little shadow underneath themselves, the size of paper used six inches by eighteen. Try this; paint them as far off as you can see them, with as little detail and as large a brush as you can handle. Make the background exceedingly delicate in gray, as well as the table, which would be better with no color except cast shadows. To this end lay the flowers on a white linen towel, and the same at back, not very near. A few pansies in a white finger-bowl make a good picture. The water in the glass and the green stems are always pleasing—well painted. Two or three pots of pansies if of luxuriant growth are good, pots and all painted, standing on the ground out of doors, or on a grass-plot, or on a flower-stand where some could be arranged above the others. With all these suggestions, it is hardly necessary for me to add, that nice sense of color, more often inborn than cultivated, is needed to make pictures a success, in an æsthetic as well as a commercial point of view. L. S. K.

The Lens.—The lens is the most important part of the photographic outfit, and to a very large extent its excellence determines the quality of the work done. To do good work a good lens is absolutely necessary. But it does not follow from this that a lens to be capable of doing good work must be unduly expensive.

For landscape work, pure and simple, no lens is superior to the single view lens in pluck and brilliancy, and a very good single lens can be purchased for a few dollars. This form of lens has the defect of distorting straight lines into curved ones, and for this reason it is not the best for architectural work. For this class of work one of the more expensive double combinations is necessary, either one of the rapid rectilinear type or a wide angle. The only practical difference between these is the angle of view which they include; the rapid rectilinear including an angle varying between 50 and 65 degrees and the wide angle from 90 to 100 degrees. The wide angle lens must be used with caution, since, owing to its short focus, it distorts the perspective, pulling it together, as it were.

If the beginner is fortunate enough to own a single lens having a focal length about equal to the diagonal length of his plate and a doublet of somewhat longer focal length, he is very well equipped for serious work, although the addition of a wide angle of short focus would not be amiss for work at short range.

The Diaphragm or Stop is a blackened metallic plate provided with a central opening of smaller dimensions than the lens. Its purpose is to prevent the transmission, through the lens, of the marginal rays, which cannot be brought to a focus with the more central rays. It is used to flatten the field of view, by making the margins of the picture sharp when the centre is in good focus, and to give sharpness to objects situated at different distances from the lens.

But these advantages are gained only at the loss of illuminating power and a consequent falling off of pictorial effect. The smaller the diaphragm, the greater the depth, as it is called, of definition, but the less the amount of illumination.

It will be seen that the judicious use of the stop gives the photographer great command over his subject. By using a small stop he can bring into good focus distant hills and objects in the foreground, but the time of exposure is necessarily increased.

It is not to be inferred that it is always advisable to have the distance extremely sharp. As a rule, it occupies a subordinate position in the picture, and its degree of sharpness should generally be less pronounced than that of the leading objects in the composition. A good rule to follow in the use of the diaphragm is to employ the largest opening which will give sharpness to the centre of the composition and reasonably good definition to the balance. In this way pictorial effect and truth will not be sacrificed to excessive sharpness.

The Swing Back and its Use.—Inasmuch as the swing back adds to the bulk and expense of a camera and good photographs can be taken without it, it will not be amiss to give a brief description of its proper use under different conditions. We will suppose that the camera is planted in front of a church with a lofty spire. On looking at the ground glass the lines of the building are seen to be square and true, but the greater portion of the spire is wanting. The obvious remedy is to tilt the camera. The spire is now included, but the sides of the building, instead of being vertical, now converge like an

inverted V, a defect technically known as the "distortion of convergence."

To remedy this defect, it is only necessary to swing the back until it is parallel with the front of the church, when the distortion will disappear.

But since the ground glass now stands obliquely to the axis of the lens, the upper part being nearer the lens than the lower, both top and bottom cannot be in equally good focus. This want of sharpness is overcome by inserting a smaller stop.

Even in pure landscape the swing back often plays a useful part. Not infrequently salient objects, such as shrubs, stones, weeds or flowers, are included in the foreground. On focussing the view, it is found that the foreground objects, which impart such a charm to the composition, are indistinct, from being out of focus, due, of course, to their greater nearness to the lens. In this case the top of the ground glass must be swung out to bring the objects in the foreground into good focus.

One other example to illustrate the use of the side swing, and we have done with the mechanical part of our subject.

Quite frequently the view to be photographed follows a curved line beginning near the camera with a few prominent objects and running out in the distance on the other side of the plate. A curving beach with a ledge of rocks or a group of figures near the camera will illustrate the idea. Now it is evident that if the nearer objects are focussed sharply, the more distant ones on the other side of the plate will be more or less indistinct. If the camera is provided with a side swing the difficulty is met by pulling out the side on which the figures are delineated until they are in good focus.

The same end would be attained by the use of a small stop, but with a great loss of light and a decrease in pictorial effect.

Having now exploited the mechanical part of photography and learnt the use of the different parts of the outfit, we are prepared to enter upon a more interesting task, actual work in the field, which will be begun in the succeeding article.

W. H. BURBANK.

PHOTOGRAPHIC literature is now assuming startling proportions, and he who would make a complete collection of English, American, French and German photographic books, needs a long purse to indulge his whim. The rapidly-increasing number of really serious works dealing with the various applications of photography, is a cheering sign to all lovers of the art, as witnessing to the more dignified position which photography is daily assuming. Quite recently an eminent English amateur compiled a long list of American and English works on photography for an American journal, and we have good reasons for knowing that the list of similar works in French and German is equally extensive. A judicious selection from these lists would give one an exhaustive treatise on each application of photography, and furnish a goodly store of instructive and fascinating reading. Such a selection should form a part of every earnest photographer's library, and it is not saying too much to assert that many of the most enthusiastic amateurs would be greatly surprised at some of the ingenious applications of photography which an extended reading would make known to them.

PHOTOGRAPHS FOR A NICKEL WHILE YOU WAIT!

—Señor Canto, of Barcelona, proposes to give photographs for a penny; and, if his idea reaches this country, the cost, presumably, will be a nickel. He proposes to have in public places an apparatus which, he believes, by the simple operation of dropping in a coin, will uncover a lens facing the applicant for portrait honors, whose lineaments will immediately be impressed upon a sensitive plate, which will then pass on automatically under a bottle, or, rather, a series of bottles, containing developing and fixing solutions, with the intermediate and after-washing requisite, and finally deliver to the expectant customer his portrait, all finished, and ready for putting in his pocket!

OUR PRACTICAL ARTICLES ON PHOTO-ENGRAVING, given lately for those who wish to reproduce, ready for printing, their own drawings, for book, magazine, or newspaper illustration,

will be followed shortly by instructions in the photogravure or intaglio process, which is in the nature of copper-plate engraving. We shall be glad to hear from any persons who may have experienced difficulty in carrying out Mr. Burbank's instructions. It is our special aim, in giving these articles, to make them thoroughly practical, so that by their means artists who live at a distance from the large cities may make their pen-and-ink drawings easily available for reproduction. We may repeat here that for ordinary newspaper illustration, the zinc-etching process is by far the best. For this only outline drawings should be attempted. Fine lines even then should be avoided, and there should be no shading



THE HOUSE

HOME DECORATION AND FURNITURE.

IX.

THE desire to be original is very apt to tempt us to throw aside all precedent and tradition. This is a concession to the prevailing craving for something unusual or odd, a sort of vitiated taste that admires a design merely because it is different from the ordinary thing one sees. Modern sentiment admires a piece of furniture of unusual proportions, a decorative motive that runs counter to received laws, a room whose divisions and color are startling, entirely apart from the fact of real beauty or ugliness.

Such admiration is of course ephemeral, and will be transferred to-morrow to the next new thing. The reaction in favor of antiques, while, perhaps, savoring too much of a fashion, is still indicative of an improvement in public taste, and the return to any historical style, however inappropriate to our time, is better than the feverish search for oddities and novelties. The designer works on a higher plane, and study and thought are not thrown away—in fact, are absolutely necessary, when before “chic” or “snap” was all that was demanded. To be original within the limitation of a certain fixed style is extremely difficult, and appears often impossible. How can we design Moorish ornament better than the builders of the Alhambra? And when we have followed their marvellous work, what is left to be done? What is left to be done if one would carve Renaissance scrolls and panels, or fashion the tracery of a Gothic window? The case is not so hopeless, however, if we remember that a regard for the customs and necessities of our age makes certain changes obligatory, and a modernized adoption of a style is all we can consistently use. This gives the designer scope, and I must insist that it is better and immeasurably more difficult to do a good thing in a given style—a piece of work that shall fill all æsthetic and practical requirements—than one whose only claim to admiration is its originality.

It has been claimed that decorative art of the decorative sort—the Renaissance scroll, the Moorish fret—Japanese and Indian surface ornament, are not for us to do

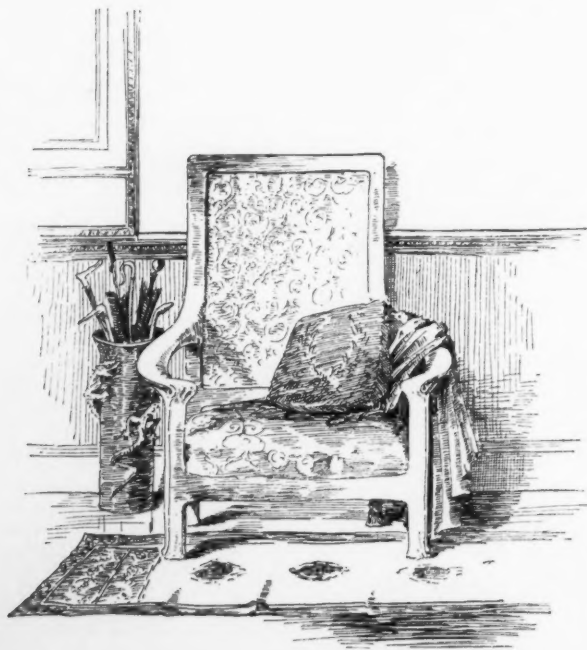
now; that the art is lost, and our only hope is in imitative art—painting flowers, landscapes and the like. It is undoubtedly true that the Eastern nations evince in their art work a feeling for form and color in conventional design that we cannot equal in any degree; and the mediæval workman, who was at once designer and carver, produced things we cannot approach. I am still optimist enough to hope for better things from our designers. If our carpet weavers cannot make rugs like those from Persia and Turkey, need they go back to their old-time devices of landscapes, peacocks and gigantic flowers? We surely do not want these in our carpets any more than we want our wall papers printed with representations of deer-hunts or oak panelling. If the average Chinese decorator of fans and vases can surpass the average American painter of plaques, that is no reason why plaques and vases should not be decorated, and decorated in the way we think proper. I am inclined to think that the method I have already described of combining or introducing naturalistic forms in conventional designs may make a characteristic style. The frieze given on pages 84 and 85, composed of iris, is an example. Suppose it is used for embroidery, or painted on plaster all around a room, or on gilded canvas, or on natural wood that shows the grain, or in some other similar way. Then the ordinary pictorial treatment of the iris would be inappropriate, and a conventionalized arrangement like this eminently suitable. An

easel picture, or single panel treated like a picture, is another thing; but this, it must be always remembered, is decorative art. The main characteristics of the flower and leaves may be shown—the general color and form; but just as

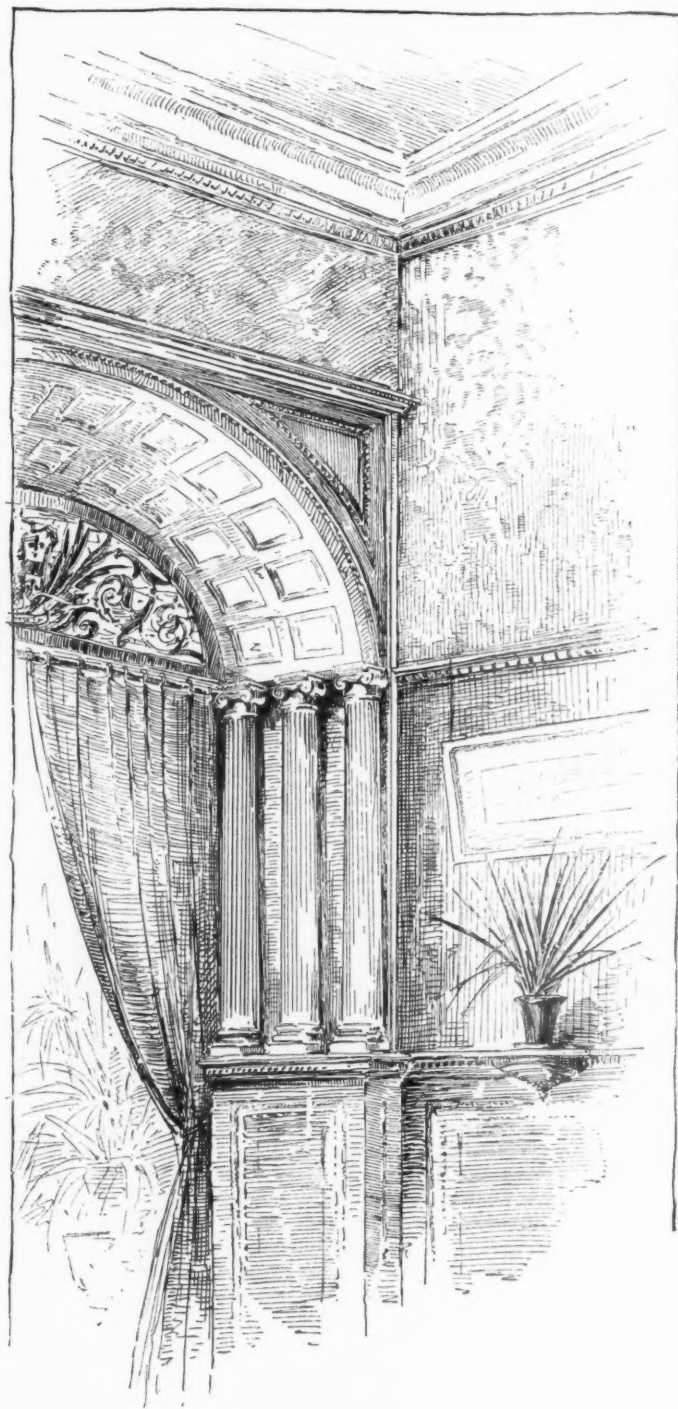
when we carve a flower in wood or stone, many of the qualities—important ones, too—cannot be expressed on account of the limitations of the material. The same is true of stained glass and mosaic. The temptation is to reproduce nature as faithfully as possible, and to make a picture. But when we consider the materials in which we are working and trying to represent the delicacy of a flower, the grace of a leaf, it seems better

to acknowledge the inevitable limitations. Certainly a better result is assured.

In the large illustration of the library, the painted frieze, if it were an attempt at an exact representation of natural objects, animals, flowers, still-life or what not,



LARGE OAKEN CHAIR FOR THE HALL.



ARCH AND COLUMNS OF MAHOGANY.

it would challenge criticism as a picture, and besides would be, for a picture, poorly placed, and at best only part of it would be well lighted. As the position is fixed the treatment should be considered accordingly and a decorative composition employed. It is then judged from an entirely different stand-point, and will probably give more pleasure under the circumstances than a pictorial treatment, even if this were the work of a master.

The large panel over the fireplace is an instance where pictorial art may be displayed to advantage. A

good picture is here well placed, well framed and within the range of vision; at any rate, it is not "skyed."

This sketch is an illustration of a strictly architectural treatment of a large room that need not result in too much formality. The general lines and main divisions are studied so that the fireplace, book-cases and ceiling beams are studied together, but the smaller subdivisions are varied without disturbing the general symmetry, such as the shelves and cupboards on either side of the fireplace. The scheme of leaving the upper shelf for bric-à-brac is at once practical and decorative. It is too high for books and gives a dark line of shadow all around the room, with fine opportunities for color in the vases, plaques and similar objects that will find a resting-place there. The couch in the corner is shown covered with rugs, no wood-work showing. This I have found an excellent arrangement, making a most luxu-

green. The chair stood guard on a brown and dark red hall-way with a bronze umbrella-stand and a Turkish rug, all bathed in a rich yellow light from a stained glass window on the staircase landing. The question of how to treat the hall in a city house is not easily answered. If we have space enough, chairs such as these, and oaken chests or tables serve as hat-racks better than the brass-armed straggling pieces of furniture sold for this purpose in the shops. It is much pleasanter even in a narrow hall, when we are cramped for room, to find the conventional hat-rack replaced by something more stable and agreeable in form. But we run the danger of over-crowding, which we must avoid. One seldom sees a room after it is furnished looking too bare, but how often do we find apartments so crowded that one needs a pilot to steer successfully through the maze of small tables, bric-à-brac stands, chairs and sofas,

so. But the result is not all that could be wished; for while a room filled with distraction with furniture, rugs, lamps, bric-à-brac, pictures and all the rest of it may be an attractive place to visit, it cannot and in fact it is not a comfortable room to live in. I have seen many dainty conceits, many clever contrivances for saving space in the rooms and many charming effects simply obtained, and I have every respect for the ingenuity and taste that guided the owners, but the effect of overcrowding is unpleasant, nevertheless.

ARCHITECT.

IN making alterations in an old mansion on Manhattan Island, the problem occurred of utilizing the space over a mantel which had been set across one corner of a room, leaving a triangular recess where formerly was a corner cupboard. In its place was put a small bookcase of plain pine ornamented with large Japanese nails of



ARCHITECTURAL BUT NOT TOO FORMAL TREATMENT OF A LIBRARY.

rious and beautiful piece of furniture. It need not be expensive; the frame, being hidden, can be of common pine, and the cushion or mattress is not costly; the only expense is the rug, or rugs, which may be obtained at all prices.

Extravagance in rugs I find one seldom regrets, as they do not go out of fashion, nor do they seem to wear out, and the color gets richer year by year. I have known a rug to do duty on a couch like the one just referred to, then to be used to cover a piece of wall back of a sofa, and finally to find its place on the floor among others of its kind.

The huge oaken hall chair here shown is of the generous proportions demanded by comfort and ease. This was made of oak stained dark—rather a warm brown tone—and the cushions were covered with heavy tapestry of which the prevailing tone was bluish

which are all set across corners and pushed out from the wall. I read a most enthusiastic description the other day of what was termed an ideal room—a bachelor's apartment. This, it was stated, was the size of an ordinary "hall bedroom," which we know is not palatial. This surprising room was divided into three parts by two bamboo portières, and had a sideboard chiffonniere, table, wash-stand, beside the inevitable folding-bed. There was a large chandelier and three lamps, plush curtains, shelves, easy-chairs and many other things that all possess the property of occupying space. I speak of the misguided admiration for this over-crowded, over-lighted little room, for I have seen many like it in kind, although none quite so overdone. There is perhaps an excuse for the proprietor of one of these "bachelor apartments" for accumulating too many things in his little room; indeed, it is difficult for him not to do

hammered iron representing pine boughs and canes and rusted to imitate the natural color. A curtain of old brocade, in a small pattern of pale pink and yellowish green, hung ready to be drawn across, and the space at the back was filled with peacock feathers.

THE large pointed window over the entrance of the Church of the Heavenly Rest, on Fifth Avenue, has just been filled with stained glass in memory of the founder and first rector of the church, the late Rev. Dr. Howland. The five lancet lights of the lower part of the window show seated figures of Christ and the four evangelists; the tracery upper part has ornamental designs into which are wrought the symbols of the evangelists. The problem of filling a window like this with modern stained glass is a difficult one, and we are bound to say that it has not been successfully solved in this case.

THE BEDROOM AT BEDTIME.

In a recent English novel, a Parisian lady of the noble faubourg is made to give an account of her bedroom and her precautions against the cold. Not only are pillows and counterpane stuffed with eider-down and doors and windows and the bed itself trebly curtained, but the walls, it appears, are covered with wadded silk, and a swan-skin rug is spread for the luxurious little animal to step upon. And her story is interrupted with many a significant "B-r-r-r" and shiverings meant to show that the mere thought of a breath of air was torture.

While despising this extreme, perhaps many of our own more robust young women lean too much to the opposite. Some of their rooms are like nothing so much as an anchorite's cell. Bare white walls, no hangings, scarce a scrap of carpet, are the sort of surroundings to which they have accustomed themselves. But this simplicity may lead to a certain coarseness, and is almost sure to bring on colds and coughs, which, as a celebrated Scotch physician has said, "cause more deaths than the plague."

In this, as in so many other things of the kind, the last century customs were more rational than either extreme of those of the present. The indefensible alcoves apart, none could well be prettier or wholesomer than the eighteenth century bedrooms such as we see them in the numerous prints of the time.

Let us reconstitute a bedroom of the period, adapting it to the present, and, to begin, let us summarize Count Xavier de Maistre's description of his own in his memorable "Voyage." "My room faces both the rising and the setting sun," he says; "it forms a long rectangle, which is thirty-six paces round, keeping very close to the wall." The bed, placed at the end of the chamber, formed the most agreeable perspective. The first rays of the sun came through the foliage of the elm trees without, to fall on his curtains of white and rose. Near it was his fauteuil, an excellent piece of furniture—"above all, of the last utility for one of a meditative habit." Near the fauteuil was his table and also the fireplace, where he burned his fingers in toasting his bread; and four steps from his bureau was the portrait of Madame Hautcastel, which led him into so many reveries. For a military man this, it will be said, was sufficiently comfortable, and, indeed, a lady of those days would need but a screen and a sofa and a chiffonniere or so in addition.

It is far from being, in our opinion, a reprehensible luxury to have one's bed warmed on a winter night, as the chambermaid in the illustration given herewith (after an old print by Freudenberg) is doing. If our reader should be addicted to hammering brass, she may make herself the greater part of her warming-pan, copying the simple design we give of a "bassinoire" of the seventeenth century, the original of which is in the Cluny Museum. Any copper-smith will make and affix the handle. And, having in mind the bleak and December nights that reduced Widow Wadman to corking pins (vide "Tristram Shandy"), she may provide herself with one of these foot-warmers, which were as dear as the warming-pan to her grandmother.

With this degree of comfort a certain elegance, which has nothing of ostentation or of the conventional, naturally connects itself. These eighteenth-century bedroom modes are essentially feminine, and as different from our modern fashions as a dressing-gown is from a tailor-made suit. A room furnished in accordance with

them has that charm which belongs to everything that clearly expresses its true nature. And when the lamp is out, and lines of light from the fire run along

the polished mouldings or bring out some gilded beading or mounting of wrought bronze, and when, bringing fancy and memory both to the work, one retraces the obscured outlines of each familiar article, one will certainly feel little disposed to change it against either the



FOOT-WARMER.

luxury of the modern Parisienne or the affected simplicity of some of her English sisters.

There was one Frenchwoman that we can remember—and she is in fiction, and only half a Frenchwoman, a creation of Alexandre Dumas, Jr.—who absolutely loved cold. She delighted in clean linen, principally because of its, to her, agreeable chilliness. But we would not only have the bed linen warmed, but the room also, every evening. We agree with "Bachelor Bluff," who, in his picture of an ideal home, discourses of the bedroom fire: "A half hour at night before a fire of crackling logs, while the pillow waits for its expected occupant," he says, "is one of the most restful and agreeable experiences of the day. One plans a hundred hopeful and recalls innumerable pleasant things in that brief overture to the reign of Somnus. The hush of the hour, the seclusion, the sense of ease and peace that prevails—all seem to unbend the mind and to summon hope and fancy for its delectation. To hurry to one's room, swiftly disrobe in the chilling air, and plunge between the sheets in unseemly haste, is the act of a barbarian; to linger over warm embers, musing and dream-



FRENCH CHAMBERMAID (18TH CENTURY) WARMING A BED. AFTER A PRINT BY FREUDENBERG.

ing, speculating upon the problems of life, recalling pleasant incidents of the misty bygone, is the luxurious but harmless indulgence of a poet."

"No amount of delicacy," William Morris remarks, "is too great in drawing the curves of a pattern, no amount of care in getting the leading lines right from the first can be thrown away, for beauty of detail cannot afterward cure any shortcoming in this. Remember that a pattern is either right or wrong. It cannot be forgiven for blundering, as a picture may be which has otherwise great qualities in it. It is with a pattern as with a fortress, it is no stronger than its weakest point. A failure forever recurring torments the eye too much to allow the mind to take any pleasure in suggestion and intention."

THE amateur of hammered work in brass or copper, who may wish to show his skill in a small and delicate form, can hardly find a better model than the little water-sprinkler which we illustrate. The original is in the Cluny Museum, and is in gilt copper. It is to be carried in the hand about the room, allowing the water to come drop by drop from the nozzle.

SCREENS.

I.

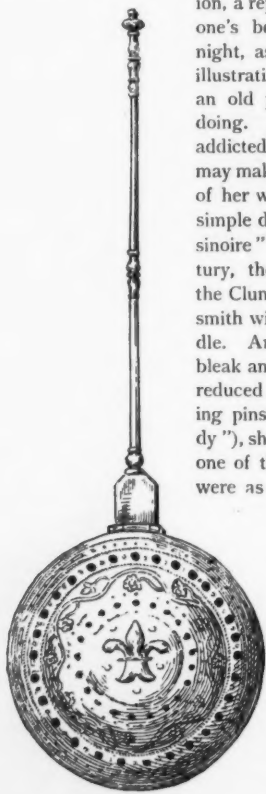
THE restoration of the screen as a decorative as well as useful object in the drawing-room has been one of the most pleasing incidents in the movement in this country in favor of the artistic furnishing of the home. Apart from its primary use in protecting one from draughts, its value for breaking up the monotony of a long room can hardly be overestimated. It has various special uses, too, which help to make it popular. As an aid to a cosy tête-à-tête it is invaluable. The writer knows of a young lady—one of several sisters, and only recently admitted to the privileges of the drawing-room—who, finding herself at a disadvantage, made her own place by the aid of a screen, a couple of conversation chairs—united like the Siamese twins—a low table and a lamp. The result was so fortunate that her sisters followed her example with more screens and luxurious divans. In time the long New York parallelogram called the drawing-room was transformed into small provinces walled in with Japanese embroideries, royal brocades and cunning needle-work, each having its own ruler. Of course, this was over-doing a good thing, mere sociability leading to pure clannishness.

Painted screens are rarely so handsome as embroidered ones, unless the painting is carried far enough to simulate the elaborate Boucher and Watteau designs, so popular in the eighteenth century, when screens held an important place in the fitting up of a room. Tapestry painting opens up an attractive field in this direction; and in a special chapter to be devoted to practical hints for those who wish to design and paint their own screens, on canvas or similar material, we shall give due attention to this charming mode of decoration.

Painted leather screens are best for a dining-room. One is always appropriate in front of the door leading to the butler's pantry, marking the movements of the servant in carrying plates and dishes to and fro. An admirable painted leather screen suitable for such a purpose has long been in the show window at Yandell's, in Fifth Avenue—a gold ground for the panels with landscapes painted on them by Mr. Murphy or some artist of equal reputation. Such a screen probably costs \$1000 or more, and, of course, is not for the reader of modest purse. Painted and embossed leather panels of conventional designs are very much less expensive, and may be equally decorative. The coarse textile known as burlaps is often used for the same purpose, being covered with gold leaf, and on this rich ground decorated with a bold design of grapes, oranges or apples, or of a plum or pumpkin vine in flower. Any of the various metallic bronzes may take the place of the gold for a ground, according to the scheme of color of the room.

One of the most decorative screens that the writer has seen was made from the palette scrapings of Miss Kate and Miss Lizzie Greateorex. It is not a bad plan for those who paint to keep a burlap screen mounted in the studio and utilize it in this way. Excellent suggestions in color often incidentally arise in this manner. This idea, of course, is only for the artist, and, it may be added, for the studio. Screens of this sort do not properly belong in show apartments; there, such summary cannot be tolerated. The surface of the fabric to be decorated must be fine and the execution of the design must be in keeping with it.

In embroidered screens, South Kensington has sent out many handsome all-over designs. The William Morris designs in wall-paper, which are more accessible, give a very good idea of the treatment. The designs are usually executed on fine lustrous sateen or satin sheeting and in monotone. Fine warm gray linen is also a desirable fabric. The design is usually in outline stitch. The panel designs by Ellen Welby of classic female figures which have been given in The Art Amateur are especially suitable for screens of this kind. Something similar has been seen recently at the rooms of the Decorative Art Society—carefully outlined figures of Venus, Juno and Ceres, with the em-



BRASS WARMING-PAN, 17TH CENTURY.



REPOUSSÉ METAL PERFUME SPRINKLER, 17TH CENTURY.



"THE SEASONS." PANELS FOR A FOURFOLD SCREEN. FOR PAINTING OR EMBROIDERY.

EACH DESIGN WILL ALSO BE PUBLISHED FULL WORKING SIZE (18 x 27). "SPRING" WAS SO GIVEN IN THE ART AMATEUR FOR FEBRUARY.

blematic dove, peacock and harvest sheaves, the head of each unrelieved in a circle and the space outside filled in with foliage. The Seasons similarly treated make a four-leaved screen.

Needlewomen with the necessary technical skill and patience find motives rich in color in glowing bunches of chrysanthemums, in stalks of fleur-de-lis, purple and yellow, and in masses of red and yellow roses, which are embroidered in solid silk embroidery on silk, the chrysanthemum, for example, on dark or light red or yellow, the fleur-de-lis on light blue, or if the yellow are preferred, on deep yellow, and the roses on light red silk. This is work that demands a high degree of skill not only with the needle, but in the management of color. Screens of this sort are mounted in ebony or mahogany. Little shelves and miniature balconies are often appendages to the mounting; but they are useless, as anything set on them would be in imminent peril.

Rich silken stuffs, and more particularly brocades, are handsome enough in themselves for screens. There is an especial demand now for the purpose of such gay French brocades as are associated with the furniture coverings of drawing-rooms of the period of the three Louis. Screens of this description are mounted in white enamelled frames touched with gold. In many of them small mirrors are inserted. They are edged simply with furniture gimp, and below the mirrors hang a network of silken tassels.

Single-leaved fire screens of creamy white or light-tinted brocaded silk, finely embroidered or outlined with couplings of gold thread, and usually mounted in brass frames, are much used in rooms of the period of the three Louis. A single sheet of plate-glass, simply framed, makes an attractive screen, particularly when it shows the picture of the glowing coals behind it. Richly decorative effects with a mosaic of stained or jewelled glass are to be had on the same principle of using the firelight.

ALTAR FRONTAL CENTRAL DECORATION.

THE design for central decoration of an altar frontal given in the supplement is intended for working in embroidery, either silks or crewels, or partly appliqué work. Since the symbolical features are freely introduced, the coloring chosen should accentuate the interlaced and re-interlaced triangles and the twelve passive passions, the thorn crown and the monogram IHS. The interlacing triangles, although they represent thorn branches, might be worked in gold, the thorn crown being in natural colors, with the passion flowers and leaves also colored to nature. If a dark ground is chosen, these should be the common *Passiflora cerulea*, but if on a white or light ground, the scarlet passion flower might be adopted instead. The flowers may be cut out of silk or cloth, and the details of the petals and corona worked over it. The sacred monogram should be in gold in any case. If required, the embroidery on the superfrontal might be traced from the same flowers and leaves, also for the strips that hang, orphrey-fashion, down the front of most modern altar cloths, in the style of old examples. There should be no difficulty in adapting a running border for this purpose from the wreath that surrounds the central design. On a dark violet or purple ground the blue passion flower may be too little different in tone to show well at a distance. In that case, one of the numerous white or variegated varieties may be introduced instead.

GLEESON WHITE.

PRACTICAL CARVING AND DESIGNING.

X.—ARTISTIC LETTERING.

THE amateur carver should know something of lettering. A picture-frame or a casket often needs a monogram, name or motto to complete it; but the best carving would be spoiled if the lettering betrayed ignorance of the correct forms and proportions of the particular style of letters adopted. The forms of the common, or Roman alphabet cannot, as a rule, be employed in artistic work, unless they are made unusual—picturesque or grotesque—by some alteration that suggests a look of age or quaintness. The letters that constantly meet the eye on signboards and posters may be said to be vulgarized by use and familiarity. They are forms that two thousand years of wear have shown to be the best for practical use on account of their remarkable distinctness; but they must give place to the more cursive and picturesque Anglo-Saxon forms for any artistic work. All rich and beautiful lettering in manuscripts, as well as for mural and monumental inscrip-

language was exclusively used in Catholic times in the Church ritual, whether spoken or sung, it is noteworthy that when the mediæval artist sought to make lettering beautiful, it was the Gothic form that caught his eye and fancy.

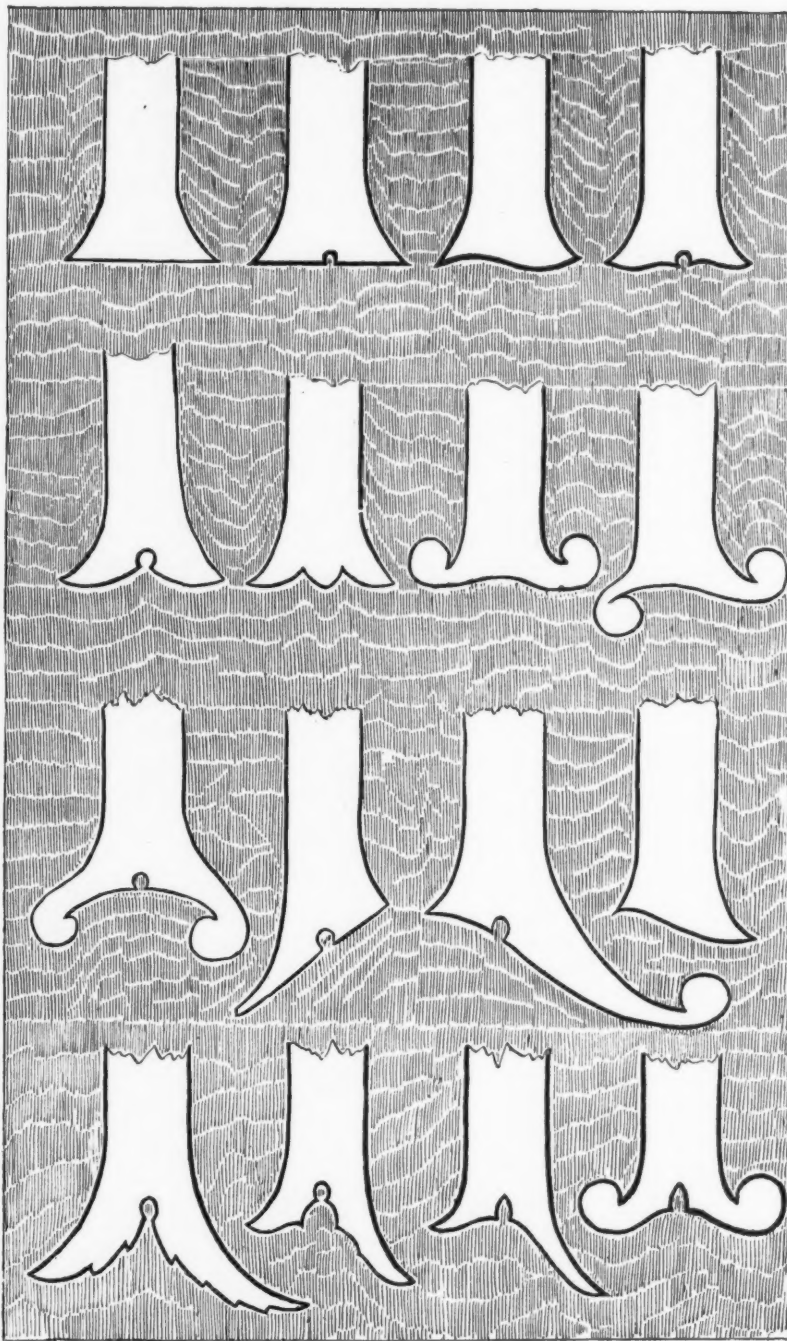
I lately read in an art journal that monograms were going out of fashion. If this refers to the customary distortion of letters so frequently seen in monograms, I think it is well that it should be so; but good lettering, whether for initials, monograms or inscriptions, when carefully drawn and cut, and appropriately used, will never cease to be good and interesting decoration.

The illustration on the opposite page shows a method of arranging and cutting an inscription which makes it highly decorative. The full size of the panel is fifteen by twenty-six inches. It occupies the upper part of the inside face of a door of a child's bedroom. It is lowered somewhat less than a quarter of an inch. Deep lowering of letters is to be avoided; it makes the forms resemble miniature walls and wells. Inscriptions, if appropriately chosen, are in excellent taste on the exposed beam of a room or hall, or on

the fascia of a mantel, that is, on the face-board under the shelf. An example lately carved under my superintendence contained the old Scotch motto, "East or West, Home is Best;" the background in this case being wholly covered with holly leaves and berries, interspersed with mistletoe. A better effect, I think, is obtained when the background is not entirely covered by the design.

The accompanying illustration shows a variety of feet that might be appropriately used for the stems of Gothic letters. Of course it should be understood that, one type selected, all the letters must be in accord.

BENN PITMAN.

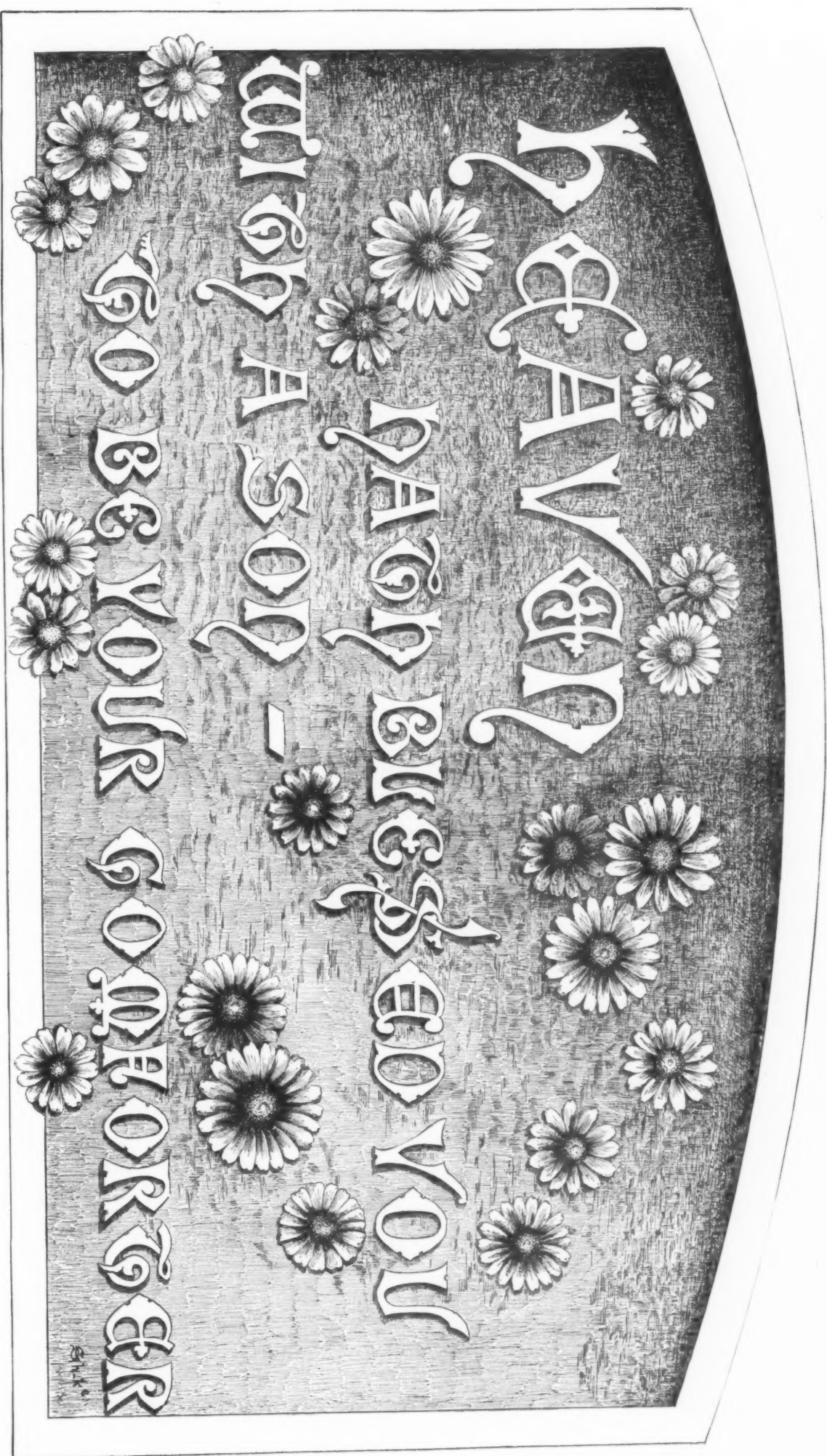


STEMS FOR GOTHIC LETTERS FOR WOOD-CARVING.

tions and mottoes on mantels, beams, architraves, etc., have, for the past thousand years, been almost entirely in Anglo-Saxon, or, as they are sometimes called, Gothic letters. It is curious to note that these forms held their way all through the Middle Ages for illuminated writing and decorative inscriptions, the Roman forms being as uniformly discarded. Considering that the Latin

ON the occasion of the recent Costume Reception, under the auspices of the New York Society of Decorative Art, much of the rich, warm, luxurious effect of the halls and galleries was due to the liberality with which Duveen and other dealers in old hangings and furniture allowed the committee on decoration to draw upon their resources. A deep red carpet covered the staircase, and the walls of the entrance hall were adorned with a wonderful set of Flemish tapestries, of Renaissance design, illustrating the siege of Troy. In the first of the series the wooden horse is being drawn into the city. The next shows the wily Ulysses and his followers emerging from the horse's flanks, and so the story is brought to its Homeric climax with the sacking of the famous city and the flight of Æneas and Anchises. The libraries, which did duty as supper-rooms, were also hung with tapestries, ingeniously connected with a frieze of silk brocade, and bands of plaited pink stuff of silken texture radiated from the central chandelier. A pair of twisted wooden columns, carved and gilded, which Chadwick got from an old Spanish church, were effectively placed at the entrance of the supper-room.

FIVE parts of aluminum to ninety-five of copper make aluminum bronze, a yellowish metal. Thirty parts tin to seventy copper make gray speculum-metal. When the light is reflected two or three times back and forth from the following metals, that from copper is red; gold, orange; silver, yellow; sodium, rosy pink; tin, grayish yellow; lead and zinc, blue gray, and steel, neutral gray. In general, concave surfaces show richer colors than plain.



CARVED PANEL OF A DOOR, SHOWING DECORATIVE TREATMENT OF AN INSCRIPTION. BY BENN PITMAN.

(SEE "PRACTICAL CARVING AND DESIGNING," ON THE OPPOSITE PAGE.)

THE SALE, AT CHICKERING HALL, OF THE JAMES H. STEBBINS ART COLLECTION.

TITLES AND DIMENSIONS OF THE PICTURES, THE PRICES OBTAINED, AND THE NAMES OF THE BUYERS. (SEE ALSO PAGE 74.)

No.	Artist.	Size.	Title.	Buyer.	Price.	No.	Artist.	Size.	Title.	Buyer.	Price.
1.	Wylie.	9 x 10 1/2	Five Brittany Children.	Edward Tuck.	\$850	45.	Madrazo.	18 x 11	Street in Granada (water-color).	C. P. Huntington.	\$200
2.	La Tour.	15 x 12	Early Summer.	H. S. Wilson.	500	46.	Ten Kate.	10 1/2 x 16 1/2	Dutch Guard-room (water-color).	Edward Brandon.	175
3.	Michetti.	5 1/2 x 7	Child in the Woods.	Mr. Bonner.	175	47.	Wissel.	23 x 15	Butterfly (water-color).	R. C. Veit.	100
4.	Bierstadt.	13 x 19	Mount Hood, Oregon.	M. Arnheim.	400	48.	De Nittis.	14 1/2 x 10 1/2	Chinese Shop (water-color).	R. C. Veit.	250
5.	Vernier.	16 x 28	Washerwomen of Brittany.	M. MacMartin.	375	49.	Rico.	14 1/2 x 10 1/2	Boating Party in the Bois de Boulogne (water-color).	H. Schaus.	400
6.	Dieffenbach.	18 x 23	Shearing the Pet.	H. S. Wilson.	475	50.	Leloir, Louis.	10 x 14 1/2	After the Supper, One must Pay (water-color).	R. G. Dun.	350
7.	Baugniet.	26 1/2 x 21	Curiosity.	H. S. Wilson.	375	51.	Madrazo.	16 x 21	View at Grenada (water-color).	Knoedler.	135
8.	Montelant.	21 x 33	View of Naples.	W. Y. Mortimer.	275	52.	Rico.	14 x 20 1/2	Washerwomen at Poissy (water-color).	J. A. Taylor.	460
9.	Boulanger.	25 1/2 x 18 1/2	Scene in Algiers.	H. S. Wilson.	975	53.	Simonetti.	22 x 16 1/2	A Concert (water-color).	Lanthier.	310
10.	Garrido.	15 x 18	A Rainy Day, Place de la Concorde.	Edward Tuck.	500	54.	Détaille.	8 1/2 x 11 1/2	Scene in the Franco-Prussian War (water-color).	Charles Pratt.	900
11.	Michetti.	8 x 4 1/2	Italian Children at a Fountain.	Mr. Bonner.	75	55.	Fortuny.	19 x 9 1/2	Pifferari (water-color).	Charles C. Clark.	525
12.	Worms.	15 x 18	Uncertain Weather.	Jacob H. Schiff.	1,200	56.	Meissonier.	10 x 7	Captain of the Guard—Louis XIII. (water-color).	Charles C. Clark.	3,400
13.	De Nittis.	13 x 9 1/2	Confidences.	R. C. Veit.	325	57.	Troyon.	6 1/2 x 12 1/2	Normandy Cattle.	Knoedler.	3,050
14.	Grisson.	10 x 8	The Wine Testers.	Edward Tuck.	775	58.	Détaille.	9 1/2 x 7 1/2	Les Incroyables—Forest of St. Germain.	Charles W. Sandford.	1,200
15.	Alvarez.	14 x 22	Hide and Seek.	D. W. Powers.	600	59.	Pettenkoffen.	7 x 9	Market Scene in Hungary.	T. P. Miller.	1,600
16.	Villegas.	8 1/2 x 6 1/2	Bull Fighters Awaiting their Turn.	Charles C. Clark.	1,850	60.	Zamacois.	6 x 5	A Court Jester.	Charles C. Clark.	2,475
17.	Rossi.	14 1/2 x 11 1/2	Midnight Amusement in Venice.	Edward Tuck.	425	61.	Vibert.	15 x 18	The First-born.	S. A. Coale, Jr.	3,100
18.	Agrassot.	16 x 11	Fortuny's Studio.	H. S. Wilson.	675	62.	Daubigny.	14 x 25 1/2	Landscape on the River Marne.	H. Schaus.	5,100
19.	Portaels.	10 x 14	Bohemian Cabin.	T. P. Miller.	175	63.	Rico.	13 x 23	Moorish House and Court, Granada.	C. P. Huntington.	3,275
20.	Cervi.	20 x 17	The Disputed Picture.	Charles C. Clark.	1,025	64.	Meissonier.	17 1/2 x 14	Story of the Campaign.	Charles C. Clark.	3,600
21.	Vernet.	18 x 14 1/2	Socialism and Cholera.	N. Q. Pope.	275	65.	Zamacois.	12 x 15	Levyng Contributions.	D. W. Powers.	7,200
22.	Rico.	15 x 26 1/2	The Seine, near Poissy.		1,525	66.	Vernet.	23 1/2 x 21	The Original Study of Judith.	M. B. Mason.	875
23.	Hermann-Léon.	25 x 19 1/2	Country and City Rats, Lafontaine's Fable.	D. G. Legget.	450	67.	Schreyer.	18 x 29	Winter in Wallachia.	H. Schaus.	2,700
24.	Pasini.	22 x 18 1/2	The Sultan's Escort.	Potter Palmer, Chicago	1,750	68.	Gérôme.	16 1/2 x 29 1/2	Molière Breakfasting with Louis XIV. at Versailles.	W. W. Astor.	12,500
25.	Loth.	22 1/2 x 31	Artists' Amusements During Carnival, Rome.	J. A. Taylor.	1,250	69.	De Neuville.	22 x 38	Hauling by the Capstan—Yport, Normandie.	Jacob H. Schiff.	2,000
26.	Saintin.	29 x 19	The Two Oracles.	M. H. Arnott.	550	70.	Bonheur.	23 1/2 x 32	Normandy Cattle.	N. Q. Pope.	2,400
27.	De Beaumont.	23 1/2 x 37	The Temptation of St. Anthony.	E. R. Ladue.	1,250	71.	Vibert.	27 x 36	Scene at a Spanish Diligence Station.	M. H. Arnott.	9,100
28.	Goubie.	29 x 42 1/2	The Honors of the Foot.	C. P. Huntington.	3,050	72.	Meissonier.	13 1/2 x 10 1/2	The Game Lost.	C. P. Huntington.	26,300
29.	Beard.	35 1/2 x 28 1/2	View in the White Mountains.	M. Arnheim.	625	73.	Meissonier.	3 1/2 x 4 1/2	The Stirrup-cup.	M. H. Arnott.	7,100
30.	Bertrand.	24 x 45	Serenade in Rome.	H. S. Wilson.	1,025	74.	Alma-Tadema.	25 1/2 x 35 1/2	Queen Clotilda, Wife of Clovis, First Christian King of France, instructing her children in Arms.	T. P. Miller.	6,100
31.	Jacomini.	39 x 32	Faust and Mephistopheles.	J. A. Chamberlain.	950	75.	Bouguereau.	42 x 35	Hesitating between Love and Riches.	James F. Sutton.	4,600
32.	Richter.	39 x 32	The Gallery of the Louvre.	M. Arnheim.	775	76.	Gérôme.	29 1/2 x 39	L'Éminence Grise.	M. B. Mason.	13,700
33.	Heullant.	21 x 36 1/2	Arcadia.	T. P. Miller.	300	77.	Fortuny.	53 x 39	A Spanish Lady.	Charles C. Clark.	6,500
34.	Heullant.	21 x 36 1/2	Arcadia.	T. P. Miller.	300	78.	Tadolini.		Cupid and Psyche (marble, after Candra).	D. W. Powers.	600
35.	Bierstadt.	36 x 52	Sunset in the Yosemite.	Mr. Plummer.	1,550	79.	D'Epinay.		Satyr (marble bust).	A. Lanfear Norrie.	230
36.	Simonetti.	12 x 8 1/2	The Listener (pen drawing).	E. A. Caswell.	75	80.	D'Epinay.		Bacchante (marble bust).	A. Lanfear Norrie.	230
37.	Simonetti.	12 x 8 1/2	The Letter (pen drawing).	Hugh N. Camp.	65						
38.	Rossi.	11 1/2 x 7	An Arab Tambourinist (pen drawing).	Hugh N. Camp.	35						
39.	Rossi.	11 1/2 x 6	French Cavalier—Time of Henry III. (pen drawing).	H. S. Wilson.	70						
40.	Meissonier.	9 1/2 x 6	Ancient Armor (monochrome, water-color).	E. H. Abbot.	425						
41.	"Bonheur, Rosa".	11 x 18	Ready for the Market ("crayon drawing").	Charles C. Clark.	725						
42.	Decamps.	8 1/2 x 9 1/2	Hound (sepia sketch).	H. S. Wilson.	125						
43.	Berne-Bellecour.	14 1/2 x 10	The Love Token (water-color).	Charles Pratt.	270						
44.	Vannutelli.	15 x 10 1/2	Day Dreams on the Campagna (water-color).	T. P. Miller.	175						
						Total.					\$162,550

New Publications.

ART.

ARTISTIC JAPAN, the new magazine published and compiled by Mr. S. Bing (New York, Brentano), has completed its first year, and appears as a handsome volume, with all the paper covers, each illuminated with a separate design, bound in. Mr. Bing has the aid in preparing the letter-press of his magazine of writers like Victor Champier, Ph. Burty, William Anderson, Edmond de Goncourt and many others. In the present volume Mr. Champier writes of Japanese architecture, Mr. L. Falige of jewelry and Mr. Edmond de Goncourt of a travelling writing set made by one of the forty-seven Ronins celebrated in Japanese history and romance. The illustrations are numerous cuts printed in the text and a liberal number of colored designs printed by the famous establishment of Gillot. Some of these are wonderful specimens of color printing, imitating, almost deceptively, the most delicate accidental tones and even the slight relief of colored brocades and embroideries. Bronzes, iron-work, pottery and kakemonos are also figured; and in course of time we may expect that Artistic Japan will become a veritable museum of designs after the art of the land whose name it bears.

IN ART IN THE MODERN STATE, Lady Dilke traces the origins under Louis XIV. of the system of State patronage and supervision, which has made France the leading nation of modern times in the fine arts and the industries depending on them. She shows how the establishment of the various academies, the monopolization of all the talent of the country for the service of the king, were but parts of the grand schemes of centralization by which Mazarin and Colbert united all the forces of the country to put down internal dissensions and fight off foreign enemies. In other words, the object of their measures was not at all to benefit art, but solely to benefit the State. She shows how the reaction against the individualizing tendencies of the Renaissance appeared just in time to help on these projects. Men were tired of too much intellectual liberty and the dissipation of energy which necessarily accompanies it, and were ready to accept tyranny as a means to order and recuperation. Of the artistic results of the system, whether shown in the works of Mansard, Van Loo and LeBrun, or in those of later and contemporary artists, she has comparatively little to say, though that little is judicious and well expressed. But she describes with great particularity its political and social effects, ascribing to it, above all things, the

intense patriotism of modern Frenchmen, unchanged through all reverses and under every form of Government. The Revolution did not destroy this work. It restored freedom of thought, but to minds to whom it has become an axiom that the good of the State is superior to all other considerations. Lady Dilke seems to have no fear that individualism will again run riot in France, and to believe that, as it grows, it will be held in check by corporate action, by a sentiment of patriotism or of communism, rather than by tyrannical one-man power. Though these conclusions are stated with great moderation, the volume is very little calculated to give aid or countenance to those in this country who pass their time wishing for State direction of the fine arts, and a chance at the offices which would have to be created. These people naturally look to French institutions as models of the kind which they wish established; but Lady Dilke makes it very plain that these French institutions arose under conditions which can never be repeated, least of all in America. (J. B. Lippincott Co.)

THE ENGLISH RESTORATION AND LOUIS XIV., in the Epoch of Modern History Series, published by Charles Scribner's Sons, is a singularly clear and lucid account of a period of great confusion in English and European politics. The author, Mr. Osmund Airy, M.A., succeeds in a task we believe never before attempted in a work of this nature; that of making plain the necessary course of events, in appearance all the result of intrigue or of accident. The relations of England, France and Holland from the close of the Thirty Years' War to the peace of Nimwegen are traced with all necessary detail. There are three good maps and a full index.

THE ARCHITECTURAL LEAGUE OF NEW YORK has just issued a handsomely printed volume of "Proceedings," from its organization to January, 1889, which is made of importance by the inclusion of several papers by members not before published. Several of these are of great interest. We will mention especially Mr. E. R. Tilton's account of "Life in an Italian Palace," the Barbarini, at Rome, full, as he found it, of secret staircases, council-chambers, closets and tunnels, many of them unopened for years, perhaps centuries, and apparently forgotten. Mr. A. D. F. Hamlin discourses of "Houses on the Bosphorus," and of the love of the average Turk for gardens and scenery rather than for decoration. Mr. W. R. Briggs gives an account of "Student Life in Paris," and Mr. Russel Sturgis has an essay on "Architecture without Decoration," in which he predicts that the architecture of the future will be in itself very plain, and will merely, in the finest buildings, provide good spaces for the dis-

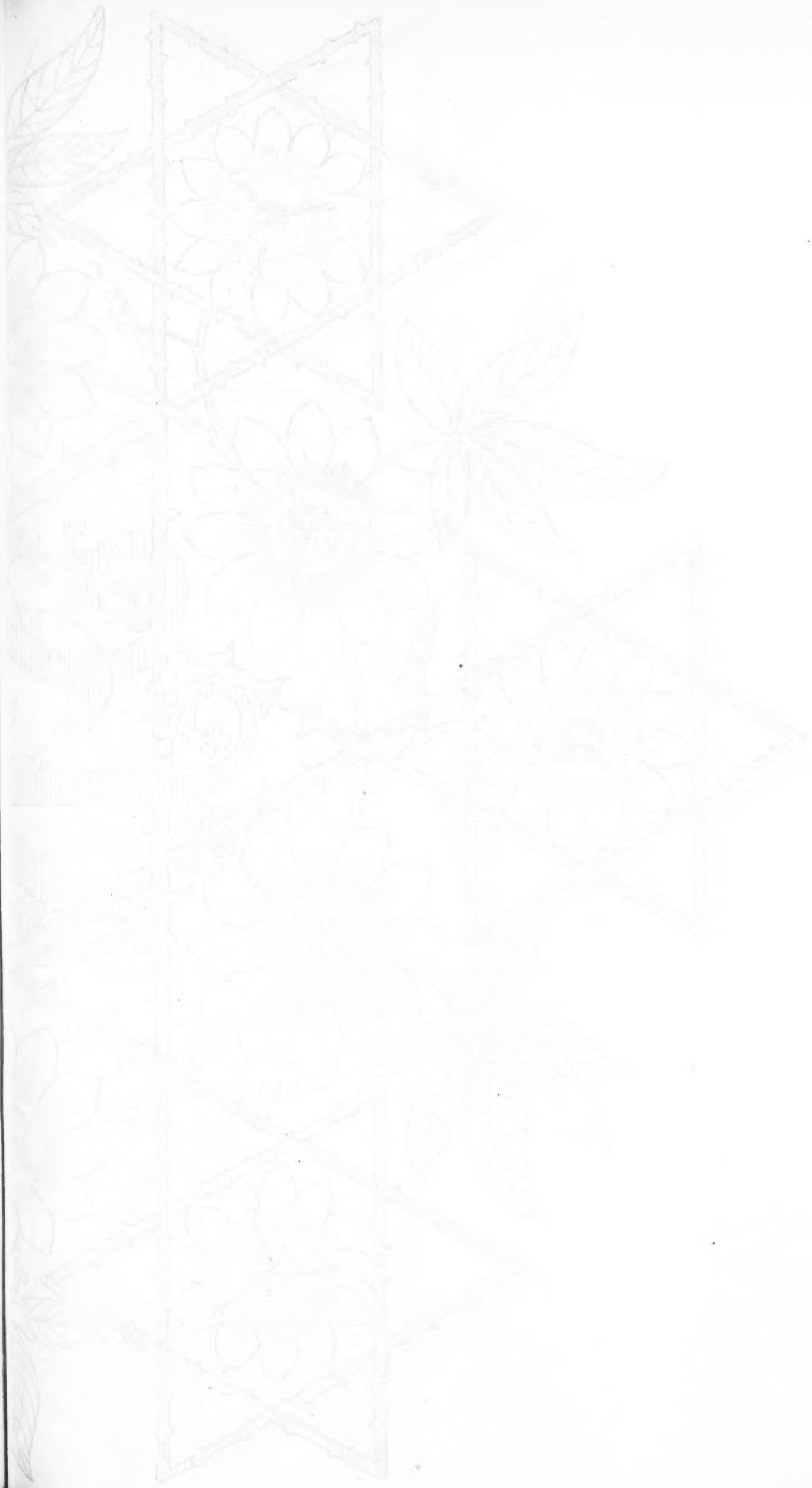
play of purely expressive sculpture and painting. He advocates that the new Protestant cathedral in New York be so built in the Byzantine or Romanesque style, the exterior to be ignored and the decoration of the interior to be in fine marbles, and completely naturalistic, unconventional wall paintings and statuary.

L'ART, for the first fortnight of January, 1889, is practically a double number, as it contains no less than sixteen pages of supplement, devoted to the most artistic French holiday publications of the season. As many of these are works of permanent value, it is not too late to refer those of our readers who may be interested in them to these carefully written and illustrated notices. The etching of this number is an excellent one, by J. Torné after F. Masriera. The subject is an old woman sewing, with a carefully managed background of foliage. The leading article is by Felix Jacquet. It is on "Laces and Embroideries" and is abundantly illustrated. (Macmillan & Co.)

FICTION.

JONATHAN AND HIS CONTINENT (RAMBLES THROUGH AMERICAN SOCIETY). Mr. "Max O'Rell" in this latest skit of his claims to have had the aid of a certain master Jack Allyn, said to be of Boston, Mass. It is an open secret that this literary partner is an elevator boy at one of the hotels at "the Hub" whose alliance was secured to enable the author to secure his American copyright. It is humorously observed in the preface, that the assistance of this ingenious youth must have invested some at least of the statements made in his volume with "weight and authority." To us it seems that the slightest infusion of anything weighty would spoil this eminently French performance. As to the "authority" clause, we strongly suspect Master Jack of being the chief source of information as to the usages of polite society in this country. However this may be, the little volume is light, sparkling, amusing, and full of the most refreshing original mistakes and misconceptions. Mr. O'Rell, in short, instead of having rambled in a leisurely way through American society, taking notes in the fatuous way of the average tourist, seems to have flown by it or over it on the wings of a wild goose, taking no more note than he of commonplace facts beneath. His publishers, Cassell & Co., have done him up in two shades of blue, with a picture of Brother Jonathan on the cover quite as authentic as that which is given in the letter-press.

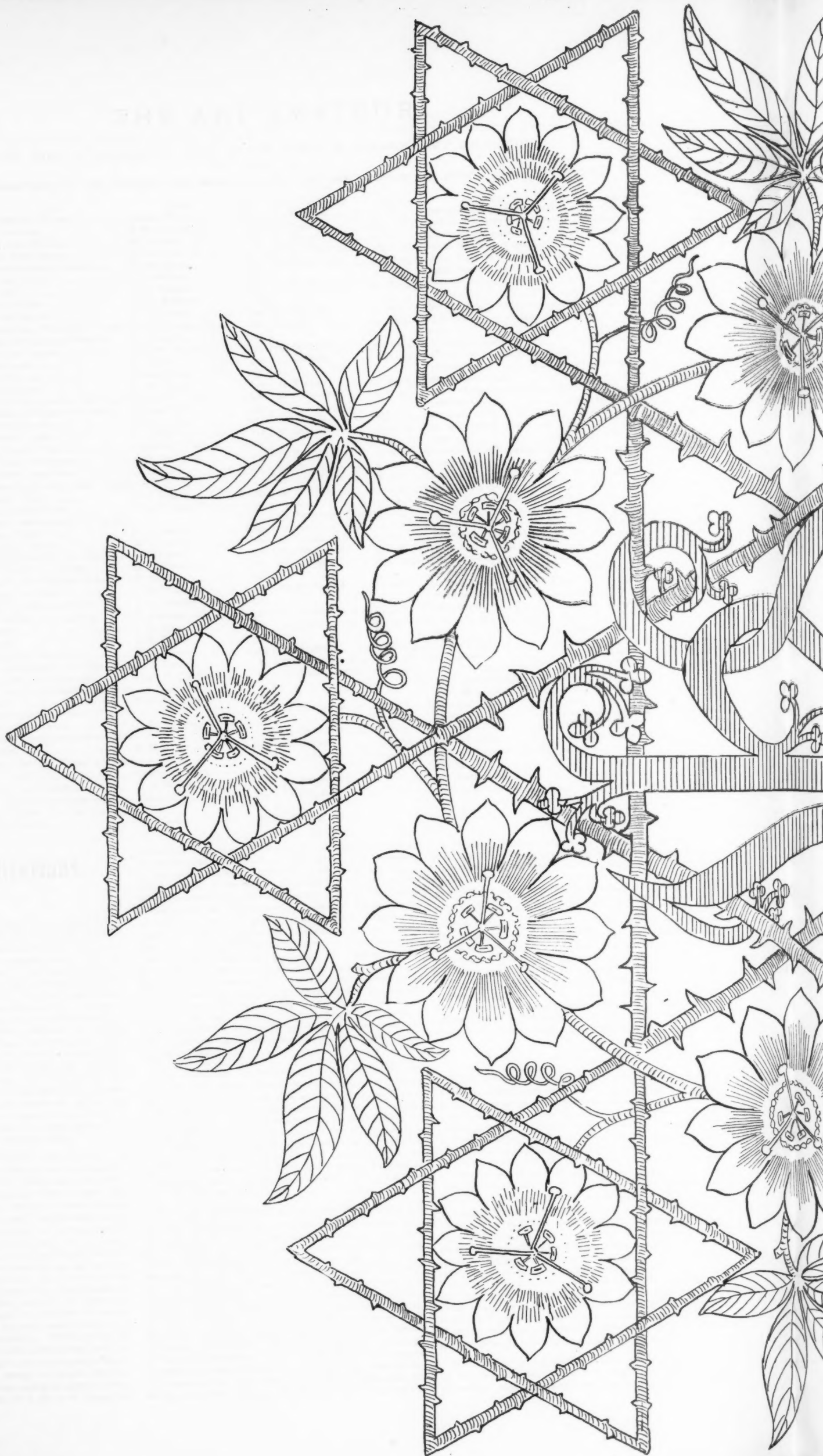
STEADFAST is the story of a saint and a sinner, both of the New England stamp and of the Congregationalist persuasion. Miss Rose Terry Cooke, the author, who has been



THE UNIVERSITY OF CHICAGO PRESS

Supplement to The Art Amateur.

Vol. 20. No. 4. March, 1889.



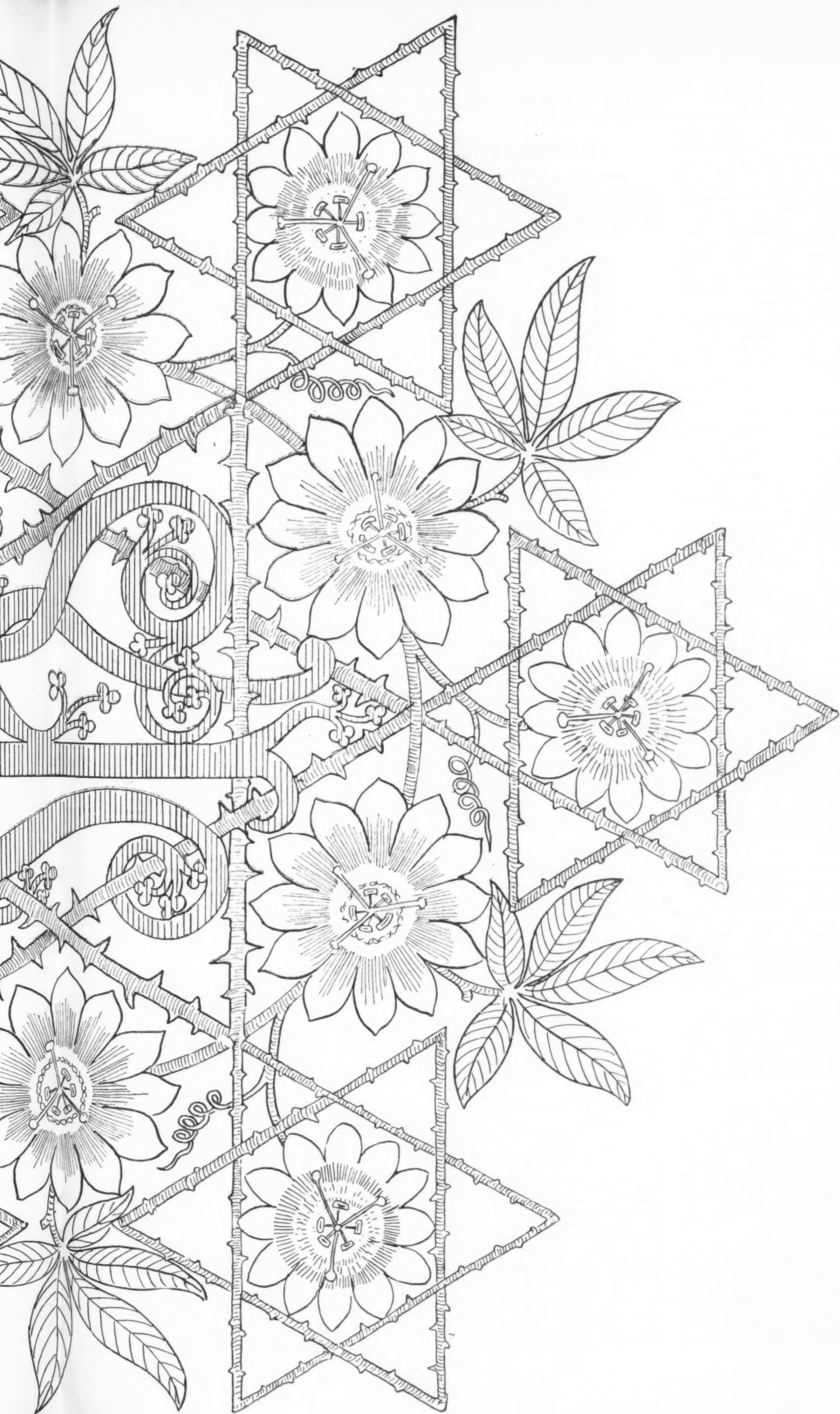


PLATE 734.—DESIGN FOR AN ALTAR FRONTAL. To be executed in Appliqué or Silk.

BY GLEESON WHITE.

(For directions for treatment, see page 92.)

Seal of the United States of America

(For questions on Emblems and Logos, etc.)

ALL RIGHTS RESERVED

UNITED STATES OF AMERICA - 1900 - 1910



at considerable pains to disguise in the book the persons and the places which she writes of, undoes all this labor in the preface, where she refers the reader to the very source from which she has drawn her facts. The novel may be more amusing than this chronicle, but it is sufficiently dry to be considered proper reading for a saint or to be imposed by way of penance on a sinner. (Boston, Ticknor & Co.)

VARIOUS.

AUTHORS AT HOME introduces us without any impropriety to the home life of a large number of living American authors. The papers on Aldrich, Boker, Burroughs, Cable, Clemens, Holmes, Lowell, Parkman, Stedman, Warner, Whitman, Whittier, and about as many others, were written for *The Critic*, and are here republished with their consent. The interior and exterior of each author and his home are cleverly put before us, and, to quote the editor's note, "one gets a closer and more intimate view" of him than his own writings could possibly afford. The volume is edited by J. L. and J. B. Gilder and is published by Cassell & Co.

A CATALOGUE OF TYPOGRAPHICAL RARITIES, issued by Mr. J. W. Bouton, includes some remarkable books at remarkable prices. Boccaccio's "Genealogie des Dieux" is priced at \$60, though a fine copy from the Paillet library of the celebrated Petit edition, with initials by Geoffrey Tory, and bound by Lortie; while Turner's "Liber Studiorum" is priced at \$3000. There is a fourth folio edition of Shakespeare at \$2750; a Chapman's "Homer" at \$50, and a copy of Mr. Augustin Daly's "Peg Woffington," in an elaborate binding, for \$85. In "A few words to my book-buying friends," Mr. Bouton refers with pardonable pride to his thirty years of experience, and gives some valuable hints as to changes which have taken place in the prices of rare books during the time which he has been in business.

POET-LORE is specially devoted to Shakespeare and Browning, and in a less degree to the comparative study of literature. Its first number has "Facettes of Love from Browning," by D. G. Brinton, M.D., and a "New Willow Song," with music in a new minor key, by Helen A. Clarke. The editorial departments are Societies, The Study, The Stage, Notes and News.

Treatment of Designs.

THE JACQUEMINOT ROSES (COLOR SUPPLEMENT, NO. 1).

In painting this study, which is very rich in color as well as broadly painted, if one desires to make a picture for framing, the canvas may be made a little larger, adding an inch both at top and bottom so as to preserve the proportions.

Begin by drawing with charcoal, finely pointed, the general features of the composition; for example, let the basket be suggested in outline, and also the individual position of the roses and leaves as they are arranged, omitting all detail at first. After this is done, it is well to secure the drawing by going over the outlines with a little burnt Sienna and turpentine, using a flat-pointed sable brush for the purpose. As this dries very quickly, it is well to take up the background first; for this use yellow ochre, bone brown, white, and a little permanent blue, adding burnt Sienna and ivory black in the darkest shadows. The foreground in front of the basket is laid in with raw umber, white, a little madder lake and permanent blue. The sharp touches of light are added afterward. Paint the straw basket with yellow ochre, white, light red, a little permanent blue and bone brown.

When the crimson tone suggesting roses within is seen, use madder lake and bone brown qualified by a little ivory black. With such transparent colors it is well to use a little Siccatis de Courtray mixed with poppy-oil; the proportion is one drop of siccatis to five of oil.

It is better to lay in a general tone at first and to bring out the details afterward, when the first painting is partly dry.

When painting the roses, put in at first a flat tone made with madder lake, light red, silver white, a little permanent blue, qualified with a very little ivory black. In the shadows add burnt Sienna. The yellow touches in the centre are made with light cadmium, white, and a little raw umber qualified with ivory black and burnt Sienna in the shadows. The green leaves are painted with Antwerp blue, white, light cadmium, vermilion and ivory black. In the shadows add burnt Sienna.

If the color of the red roses is not at first obtained, glaze the first painting in the following manner: First oil out the whole surface with French poppy-oil; then rub in pure madder lake mixed with poppy-oil, using a stiff flat bristle brush. If necessary, touch in the deeper shadows and higher lights again while the glass is still wet. This will give a brilliant effect of color.

In case of glazing as above described, it is always well to add a very little Siccatis de Courtray to the oil.

When the painting is finished, varnish it with Soënnée's French retouching varnish, which will bring out the colors.

TABLE SERVICE DECORATION (COLOR SUPPLEMENT, NO. 2).

We give this month the second of the series of five colored plates of fern decoration for china painting. It is more simple than that given last month, the delicate gold tracery being omitted, and the treatment of the maiden hair is conventional and more easily carried out. The general tone of the ground should be put in first; for this use a very thin wash of apple green or any other light green in your color box which will give the proper tint. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

ADVICE ABOUT HOME DECORATION.

SIR: We have a small hall and parlor (14x16) communicating by squared arch, both bare of decoration. The ceilings are thirteen feet high. Opposite the hall entrance, in the parlor, is an open fireplace with wood mantel showing some carving. The parlor has one window, which is a large double one in front centre, with casement sixteen inches deep; the hall has only a transom and side lights. On the back side of the parlor is a small door opening into the sitting-room, and at the end of the hall is a similar entrance to the dining-room. Will you give us some ideas in regard to treatment? We much prefer paper for the walls and ceilings, and portières wherever possible. The treatment should be of a somewhat light and breezy character suited to a warm climate. Of course, the large deep window and high ceiling are the main points to be observed, and we had thought the upper part of the window might be of stained or painted glass with sash curtains below, while the high ceilings could be utilized by a deep frieze of Lincrusta (if not too expensive) or "flock," with "spindle" or "fret"-work above the portière and over the small doors. We also had in mind a Wilton or Moquette carpet of small Moorish pattern and generally light neutral tints, with Japan goatskins before the hall entrance and fireplace. Please advise us if these ideas may be harmonized; and if so, how they can best be executed in detail.

NEW SUBSCRIBERS, Tucson, Arizona.

Instead of stained glass for the parlor window, place in the upper part a grille made of turned spindles, of Moorish or similar design. Sash or short curtains of India silk, cheese-cloth with lace edging, or some other suitable material can be hung from a brass rod fixed to lower side of the grille. If heavy curtains are required they should be fixed on rod attached to the upper window of the casing and not to the grille.

The walls would look best covered with cartridge paper, light yellow tint for the parlor, terra cotta for dining-room and olive or sage for sitting-room. There should be a frieze three feet, six inches deep in each room, with picture rod at the base of the same. Let the frieze be of some quiet patterned and tinted paper harmonizing with the cartridge paper used. The ceilings may be papered with the same tints as the walls, but lighter in shade. A small indistinct "all-over" pattern is best for the ceiling paper.

If the doorways are high enough it would be best to place grilles, same as suggested for parlor window, across the upper part of the opening. These grilles may be from fifteen to eighteen inches deep; they should be made of cherry or of other wood to suit the trim of the house, or if to be painted, can be of white wood. The portières should be hung at the line of the bottom of the grille. Could be of velours, to suit the furniture coverings and carpets in color, or may be of corduroy or Turcoman.

"Lincrusta" is very durable, but it is much more expensive than paper. A flock paper would do for the parlor. Ordinary hangings will serve for the dining and sitting rooms. Your ideas as to carpet (Wilton) and Japanese goatskins are good.

G., Lexington, Ky.—We shall be glad to comply with your request if you will give us some idea of the kind of bedroom you wish to furnish, particularly naming the dimensions and stating whether the exposure is north or south.

A. H., Tompkinsville, N. Y.—We have no recollection of having published anything of the kind, and certainly should not regard "spools run on an iron" adequate or proper support for "over-mantel shelves."

REGARDING ILLUSTRATIONS AND DESIGNS FOR BOOKS AND MAGAZINES.

M. A., Russ, Ky.—In regard to sketches for publication, there is only one recognized method of procedure. Send your best to the art editor of some well-known paper or magazine, and if they have real merit, and they are what he wants as to subject, they will probably be accepted. As to publishing a book, as you suggest, if you select some poem which appeals to your imagination, and can illustrate it in an attractive manner, you might apply to any well-known publishers, such as Charles Scribner's Sons, D. Appleton & Co., or Harper & Brothers, of New York; Ticknor & Co., or Houghton, Mifflin & Co., of Boston; or J. B. Lippincott Co., of Philadelphia. Submit your work for their consideration, and patiently await your fate. Unless you are a clever illustrator you will have had your labor for your pains. By carefully studying Mr. Ernest Knauff's articles on "Pen Drawing for Illustration," begun in *The Art Amateur* this month, you can learn much that will prepare you for your ambitious experiment. As to compensation, we would say that it is only authors and artists of established reputation who can command their own price. If you should get a chance to bring out such a book as you suggest, be satisfied with whatever any good publisher will offer you. This advice applies, of course, to your first book. If it should prove a success, you would be in a better position to ask for more liberal payment. As a rule, however, a first book is brought out either on the plan of a division of profits after the sale of a certain number of copies to reimburse the publisher for his outlay, or the author is required to

pay the publisher a sum of money in advance to ensure him against loss should the book prove to be a failure.

M. A., Russ, Ky.—(1) In regard to your inquiry about a market for your studies of flowers and designs, we would say that there are many papers and magazines which might purchase them from you. These you must find for yourself, as we cannot give addresses in such cases, and having our own artists, who work for us regularly, we rarely make new arrangements ourselves unless something of unusual merit is submitted to us. Still, we do not wish to discourage any one from sending us designs or articles. Everything of the kind which we receive is carefully considered. Some of our now best-paid contributors began their connection with the magazine by sending us drawings and manuscripts for consideration, the personality of the senders being quite unknown to us, as in many instances, indeed, is still the case. (2) As a rule, a sketch or drawing intended for magazine use should be at least a third larger than the size it is to be when published. A sketch in oils or monochrome in body-color is often from two to four times the size of the wood engraving to be made from it, it being "photographed down" on to the wood-block, the engraver working with the large original before him as a guide.

GOUACHE PAINTING.

READER, Brooklyn.—(1) "Gouache painting" and "painting in body color" mean the same thing. All the colors are mixed with Chinese white, which is the most useful of all the "body" or opaque colors. As in any other water-color work, you must shade your draperies and dresses with their complementary colors. Thus, red may be shaded with green, yellow with violet, ultramarine blue with orange, orange with blue, violet with Indian yellow, cobalt blue with ochre; carmine may be shaded with light emerald green, emerald green with violet blue, and lemon yellow with lilac made of pink and light blue. The grays shade all colors. Black is shaded with white and white with black. (2) Your request has been anticipated. In the July number of *The Art Amateur*, one of the colored supplements will be a model for gouache painting. It is a charming sunny landscape by Matt Morgan, kindly lent to the publisher for reproduction, by the Lotos Club, of New York, which owns it. The scene shows the borders of a Spanish bay, with an ox team lazily driven by a picturesquely attired peasant; he is smoking a cigarette, and alongside the wagon walks a woman carrying a kid in her arms. The rest of the herd follow close behind.

"QUALIFIED WITH A LITTLE IVORY BLACK."

A CANADIAN writes: "I see constantly in your directions for mixing oil colors, 'a little ivory black.' Would you please explain the why and wherefore of it?" Ivory black is used to qualify colors which would be crude without it. Most of the best French painters use it in a very careful way, mixed with silver white and other colors to produce the charming grays seen both in landscape and figure paintings. Blue black is cold in quality for flesh, though useful at times; but *noire d'Ivoire* (ivory black) is the French painter's great stand-by to give the tone and quality to colors which otherwise would be hard and lacking in quality. It should always be modified (as before suggested) with white, yellow ochre and perhaps a little red, blue, etc. When once a painter learns its value his palette will never be without this color.

ETCHING ON STEEL.

SIR: I wish to ascertain what solutions or formulas to use and the manner of using, in regard to time, etc., in etching on steel; both, if possible, on tempered and soft steel, to produce fine lines of good depth and as nearly as possible approaching the clearness and sharpness and smoothness that etching on copper will produce. All the solutions I have used (which I have obtained from dictionaries) etched the lines too ragged. Also (2), where can I obtain or how make a transparent etching ground that will approach as nearly as possible the brittleness or strength of the regular etching ground?

W. M., Elgin, Ill.

(1) For soft steel, use corrosive sublimate in solution with a little alum. For hard or ordinary steel, commercial nitric acid (half acid, half water). This is pretty strong. Add more water if it is necessary to weaken the solution. The time is a matter of experiment and judgment. Nothing but practice will teach it to you. (2) Rhind's liquid ground (1½ lb. bottle costs \$1) is the best. You can get it at John Sellers & Sons, 17 Dey Street, New York.

CHINA PAINTING QUERIES.

SIR: Could I do my own firing with a good kiln and proper instructions? (2) I have thirteen tubes of paint: sepia, violet of iron, carmine No. 2, carmine No. 3, carnation No. 2, deep purple, jonquil yellow, deep ultramarine, apple green, light coffee, brown green, grass green, ivory black. What more do I need? (3) Is it best to use flux with the colors? (4) What harm would it do to use the fat oil in mixing the colors? (5) Kindly tell me what kiln to get. I do not want a large one, but one that is reliable.

M. L., Columbia, Dakota.

(1) You could learn to fire china without doubt, and do it on your own premises. (2) Your colors are good, except the deep carmines: and carnation, which is seldom used. Get in addition deep blue green, dark green No. 7, brown 4 or 17, mixing yellow, carmine No. 1, carnation No. 1, emerald green. With these you can do almost anything in china painting. (3) Use from one third to one fourth of flux with all your colors; you will find the work, after firing, looks the better for it. Buy the flux in the tube just like the paints. (4) Too much fat oil causes the paint to blister in firing. You do not need it in mixing I a

croix colors, unless they are very much dried—turpentine is enough, but keep them open or moist. (5) Our advertising columns will give you particulars about kilns for doing your own firing with charcoal, wood, or gas. The latest invention (that of Miss Fannie Hall) is fully described in another part of the magazine.

A., New York.—To paint white daisies in mineral colors, leave the white china clear for the high lights, and shade with a tone of delicate gray made with black and a little sky blue. In the centres use mixing yellow. (2) Buttercups may be painted in the deeper parts with orange yellow. The higher lights are put in with jonquil yellow, and the lightest touches with a thin wash of the same color over the clear china. Be careful not to use too much oil with these colors. (3) To paint violets in mineral colors, use gold violet for the deeper tones, and wash over the highest lights with a little deep blue made thin with oil. Pourpre-riche or deep purple may be used in shading if preferred.

A. A. B., Des Moines, Ia.—The Royal Worcester vase you refer to in the February number, as well as the other two vases of the sort, for the decoration of which Mr. Bogart furnished designs, are imported by Bawo & Dotter, 30 Barclay Street, New York.

DECORATION OF A PLASTER PANEL.

SIR: I have been sent a piece of work to decorate that I scarcely know what to do with. It is a panel about 12x14 inches. It looks like plaster of Paris, and has figures of cupids in relief. The request was that I should decorate it in colors. It certainly was not meant to be left undecorated, as it is rough and discolored; yet I never saw raised figures painted in colors. Will you kindly advise me as to the proper method of decoration?

M. A., Russ, Ky.

Rub into it sufficient linseed-oil to make it uniform in tone. This gives an appearance of old ivory to the plaster which is excellent. This is the most artistic treatment. If, however, your patron prefers the coloring of the cast, the following method should be employed. Use the ordinary oil colors diluted with linseed or poppy-oil (after having well oiled the plaster with oil). Color the figures with the natural flesh tints and draperies in harmony. A background may be added if desired of pale sky-blue tones darker above and lighter below, so as to represent the horizon. It will be better to cover the whole panel in this case.

"IS TAPESTRY PAINTING DIFFICULT?"

O. E., Chicago, Ill.—You ask, is tapestry painting difficult to learn? Certainly not, provided you have some previous knowledge of painting in other branches of art, and can draw fairly well. For tapestry painting there is a distinct method; this is easily acquired by taking a few lessons, and practise does the rest. If not within the reach of personal teaching, then you cannot do better than follow the rules laid down in the series of articles recently published in *The Art Amateur* on the subject commencing last December. Here you will find full particulars as to the materials you should obtain and how to use them, with many other useful suggestions bearing on the question. Next, you wish to know if tapestry painting is profitable and readily sold. This depends greatly on the kind of work you turn out and the means at your disposal for placing it when finished. Good work will always fetch its price. A private connection of course pays best. If tapestries are sold through the stores a large commission is expected; such work is seldom bought outright by dealers unless offered at a ruinously low figure. At the same time there is certainly an ever-increasing demand for painted tapestry, and the public taste is becoming much more discriminating in the purchase of it than heretofore. The best kind of tapestry painting should command at least fifty dollars the square yard; but to obtain this price the painting must be artistic in every sense of the word. There is plenty of so-called tapestry painting offered for sale that does not realize one fifth of this sum, and is dear at any price.

DECORATION FOR A COLLEGE ROSTRUM.

SIR: Can you give me any suggestions for decorating the rostrum of our college for an annual literary entertainment? The rostrum is 30x15 feet; the height we would wish to carry the decorations, about 15 feet (to the gallery). We do not wish the decorations to be very expensive.

N. D. B., Ind.

As you give no idea of the general coloring and aspect of your rooms, it is difficult to give more than advice in regard to general effect. Drape your walls with crimson cloth, and hang photographs or engravings of celebrated literary characters (simply framed) at intervals. Some ropes of evergreens, with as many flowers as you may command, will be decorative in effect, disposed above the drapery. If either bronze or plaster busts can be arranged on brackets in the corners of the rooms, so much the better. The stage or platform for the speakers or lecturers should also be covered with crimson cloth, to which may be added evergreen or floral decorations. The drapery may be common unbleached cotton, which can be dyed a rich crimson at a small cost.

AS TO MEDIUMS AND VARNISH.

SIR: I have been painting for some time, using as a medium linseed-oil. After the painting is perfectly dry I use Soehnée's retouching varnish for bringing out the colors, which comes in small bottles, twenty-five cents each. This I find expensive when used freely, and I would like you to suggest something cheaper. Would linseed, copal varnish and turpentine, mixed as a medium, serve as a substitute for the "retouching varnish"?

M. A. Y., Due West, S. C.

Linseed-oil used alone is by some artists considered a good medium; the best medium used by prominent French artists is

French poppy-oil mixed with a very little Siccatis de Courtray. The proportion is one drop of siccatis to five of oil. The best retouching varnish is that of Soehnée Frères, and we cannot conscientiously recommend such a mixture as you suggest.

A FALSE RUMOR CONTRADICTED.

WE are asked by Mr. Charles Sprague Pearce to contradict the rumor that the etching from his painting "A Toiler of the Sea" (misnamed "The Fisherman's Daughter"), by De Los Rios, was in any way the work of Courty. We do so with pleasure, regretting extremely having helped to circulate a story depreciating the honors won by a meritorious artist. Mr. Pearce writes: "I can deny absolutely the truth of these whisperings, and add that De Los Rios is not, and never was a pupil of Courty; that his acquaintance with him goes no further than a salutation when they meet by chance; that he was a pupil in painting of Pils, at the École des Beaux, and has pursued his etchings by himself; that neither Courty nor any other person aided him, and that, on the contrary, Courty voted against the medal that he was awarded for this etching at the Salon."

AN IDEA FOR A SCREEN.

S., Chicago.—For your "French eighteenth-century apartment," it would be "quite in keeping" to frame your piece of Chinese embroidery in a screen. Such a screen as is shown in the accompanying illustration would be suitable. It should be in gilt and white enamelled wood. Oriental stuffs as well as porcelains and lacquers had a great vogue in France during the period



SCREEN FOR FRAMING AN ORIENTAL EMBROIDERY.

PUBLISHED FOR S., CHICAGO.

you name. In fact, excepting the importations by the Dutch, half a century or so earlier, chiefly of those famous pieces of blue and white china, which are now the envy of collectors, and are almost priceless, the Louis Quatorze and Louis Quinze periods witnessed the first real appreciation in Europe of such treasures of Oriental art. Hitherto, the few objects of the kind that found their way there may be said to have been only regarded as curiosities.

"WHAT IS 'DECORATION'?"

SIR: Clarence Cook, in his criticism, in your magazine, of the Exhibition of American Pottery and Porcelain at Philadelphia, says that the only evidence he found of a feeling for decoration was in a piece of simple lettering. Kindly tell me just what, in painting, comes under the head of decorating?

READER.

Anything is decorative which adds beauty to an object without essentially modifying its form and, above all, without ignoring it. The decoration should, then, be adapted to that to which it is applied. A painting framed in the usual manner is not, as a rule, meant to decorate the wall upon which it is hung. It is intended to be looked at by itself and for itself, all surrounding objects being, for the time, ignored. Much painting on porcelain and pottery of the present day is of this sort, intended to be regarded for itself and having no decorative relation to the vases or other objects on which it is put. While very handsome flower-paintings may be so composed as to have no more applicability to a vase than they would have to a plane surface, and may therefore be of no value as decoration in the former position, a simple piece of lettering, as Mr. Cook has pointed out, may be so done as to look particularly well in the place assigned it, and thus decorate that place. This same instance shows also that a design may be decorative without being intended to be so; and so may a picture, though intended to be looked at for itself alone.

"ORIGINALITY" IN PICTORIAL ART.

READER asks: "What entitles a painting to be called original?" There are degrees of originality. Usually, a painting is called original if the painter has copied nothing but nature, or his own sketches or studies, or has worked from fancy or from memory without having recourse to the work of other artists. When, as very often happens, an artist takes a suggestion, a motive, from another, and, in working it out, adds so much of his own that the subject takes on a new appearance, that, too, is held to be an original painting. It is also customary, as it is obviously proper, to give credit for whatever originality there may be in work done by one man from another's drawings, in adapting old designs to new conditions, in furnishing rough draughts or sketches to be executed by others, and so on. When the term "an original painting" is used without qualification, however, it is taken for granted that the artist is not indebted to any other for anything of importance in his work.

SUNDRY QUERIES ANSWERED.

S. F., Cleveland, O., and others.—The monogram series will be resumed next month and continued through the year with as little interruption as possible.

Mrs. J. A. W., Cedar Rapids, Ia.—We do not know what "beautifully scrubby" plant you refer to. Please indicate it more exactly by reference to number and page.

S. E. E., Waterloo.—Lübke's History of Art will give you information of all the antique statues. Leeman's Classical Mythology is also an excellent book for general information on classical subjects.

F. P. L. M.—Your best course is to write direct to "The Associated Artists," 115 East Twenty-third Street, for the information.

N. W. J.—If you will send your publication to the office, it will be duly noticed on its merits.

STUDENT, Brooklyn.—"Antwerp brown" is the same as asphaltum or bitumen, the destructive character of which we have often pointed out.

S. P., St. Louis.—It was a mistake. There was no extension of time for sending in pictures to the Paris Exposition. You are certainly too late now. The United States Commission selected the following jury of American artists to examine and pass upon all American pictures offered for exhibition: Messrs. Bridgman, Dannat, A. Harrison, Pearce, Hitchcock, Reinhart, Sargent, Stewart, Duveneck, Gay, Knight, Mosler, Vail, Healy, Melchers, Weeks, P. W. Bartlett and Kitson.

LURLINE, Rochester, N. Y.—(1) Bolting cloth costs \$1 a yard (18 inches wide), or \$1.25 a yard (24 inches). James B. Shepherd, 927 Broadway, New York, will send it at those prices, post-paid. (2) The ancient chalice veils appear to have generally been of silk to match the vestments and altar fittings, but it is usual now to have them of finely embroidered cambric.

S., Cleveland.—Greeks and Romans gave the name of amphora to certain vases in terra-cotta, furnished with two handles. The terms of "diota" and "testa" were used likewise by the Latins to designate that kind of vases. Ordinarily the amphora had a pointed end, and so, to keep it upright, it was necessary to dig a hole into the ground for it. Generally the amphora was a capacious vessel made to contain water, wine, oil, olives, etc. With the Romans, it was, moreover, the unit of measure for liquids.

E. C. G., Rushford, N. Y.—The study of a cat (in colors) is among the plates in hand for publication as soon as we can find room for it. The admirable study of a calf, after James M. Hart, given a few years ago may still be had (price 25 cents). The "Steer's Head," after the same painter, is out of print.

M. A. Y., Due West, S. C.—In regard to frosted glass plaques, we must say that such painting is not very artistic at its best, as artists now do not paint on such material, dear as it may be to the amateur's heart. There was a time when such work was accepted, but now more serious art is in vogue. If you are committed to it, however, use oil colors mixed with a little turpentine. A delicate background of light warm gray is always effective, and it is much better than to leave the design outlined against the cold tone of the plaque. For this background use white, yellow ochre, a very little ivory black, and burnt Sienna. When the painting is dry, varnish with Soehnée's French retouching varnish.

At the annual exhibition on February 15th of the Car Hecker Art School, at 4 and 6 West Fourteenth Street, the display of the year's work by pupils was highly creditable. Perhaps the most satisfactory painting was in a series of studies made in competition of a still life group, including a small wine barrel in gray and blue faience, some glasses and a wreath of ivy. In their rendering of this subject Misses Munson, Shibley and Hecker showed much skill. A bowl of chrysanthemums by Miss I. Bergmeyer, was excellent. Misses Scott, Blakeney and Munson showed the best drawings in crayon from cast, the subject being a head of Diana. The best work from life was by Mr. Cole. Several landscapes in water-colors and some decorative paintings of flowers on silk and stuffs by Miss Watson, of Austin, Texas, attracted attention, as also did a sketch in oils of Utah scenery, by Miss Teasdale. The specimens of china painting in pink and gold and blue and gold, by Mrs. L. T. Hodgdon, showed an uncommon sense of the value of conventional treatment in work of this sort. A small cup decorated with simple dots and lines of gold and pink, and a square basin with gilt cloudings at the corners and flowers in pink between, were particularly attractive.

BUREAU OF HOME DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of The Art Amateur with the best practical assistance in house decoration, upon the following terms, payable in advance:

Furnishing sample colors for exterior painting of a house, \$5.
Furnishing sample colors for tinting walls and ceiling and for painting wood-work, with directions regarding carpets and window draperies, \$5 per room.

Furnishing sample colors for tinting cornice and ceiling, and patterns of paper hangings for frieze and wall, with samples of proper materials for window draperies and portières, and sample of carpet, where rugs are not used, with full directions as to arrangements, \$10 per room.

For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

For the highly ornate or elaborate decoration and furnishing of single rooms, such as drawing or dining-rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent su-

perintendence, if required, the charges in each case to be proportionate to the service rendered.

Should it be desired, we can supply furniture, Oriental rugs and carpets, ornaments and bric-à-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00

N.B.—No more than six paintings are to be sent at one time. All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

JUST RECEIVED:

Antique and Decorative Works of Art,
SELECTED ABROAD BY MR.

H. J. DUVEEN,

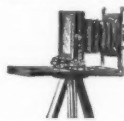
And now on Exhibition and Sale at his
Galleries,

**262 FIFTH AVE., and
2 WEST 29th ST., N. Y.**

CHOICE ORIENTAL PORCELAINS,
ALSO,
RARE SEVRES, SAXE, DRESDEN, ETC.;
SUPERB GENUINE OLD LOUIS XIV. LOUIS
XV. AND LOUIS XVI. FURNITURE;
TAPESTRIES AND HANGINGS;
OLD DUTCH SILVER AND CURIOS, MINIA-
TURES, OLD PORTRAITS, AND
ENGRAVINGS,
INCLUDING SOME CHOICE
BARTOLOZZI MEZZOTINTS.

ANTHONY'S

Amateur Photographic Outfits



include the Patent Detective,
Fairy, Novel, Bijou and Bicycle
Cameras. Illustrated Catalogues
free.

E. & H. T. ANTHONY & Co.,
591 Broadway, N. Y.



THE "PERFECT" Solar
Sketching Camera.—En-
larges Photographs, Natural
Landscapes, Studies, etc., on
working material, any size. En-
close stamp. Mrs. CARRIE
LOUNSBURY, Bath-on-Hudson, Albany, N. Y.

**JOSEPH GILLOTT'S
STEEL PENS.**

FOR ARTISTIC USE in fine drawing.
Nos. 659 (Crowquill), 290 and 162.
FOR FINE WRITING.
Nos. 303, 1 and Ladies', 170.
FOR BROAD WRITING.
Nos. 294, 389 and Stub Point, 849.
FOR GENERAL WRITING.
Nos. 404, 332, 604 and 390.

Joseph Gillott & Sons, 91 John St., N. Y.
HENRY HOE, SOLE AGENT.

Sold by ALL DEALERS throughout the World.
GOLD MEDAL PARIS EXPOSITION, 1875.

**DIXON'S
AMERICAN GRAPHITE
ARTISTS' PENCILS**



ARE UNEQUALLED FOR UNIFORMITY
OF GRADING, AND SMOOTH,
TOUGH LEADS.

If your stationer does not keep them, it will pay
you to mention *Art Amateur* and send 16 cents in
stamps to the Joseph Dixon Crucible Co., of Jersey
City, N. J., for samples worth double the money.

**Unmounted Photographs
OF ANCIENT AND MODERN WORKS OF ART.**



Embracing reproductions of
famous original paintings,
sculpture, architecture, etc.
Price, cabinet size, \$1.50 per
dozen; larger sizes in pro-
portion. Send to cents for
catalogue of 10,000 subjects,
mentioning The Art Ama-
teur.

Soule Photograph Co.,
Publishers, 338 Washington St., Boston, M 188.

New England Conservatory—School of Fine Arts.



Languages; Oratory, etc.—Tuition, \$5 to \$25 per term. An elegant Home and the best equipped institu-
tion in the country.—FOR CALENDAR GIVING FULL INFORMATION, ADDRESS,

E. TOURJÉE, Director, Franklin Square, Boston, Mass.

COLUMBUS ART SCHOOL.

Classes in Drawing, Decorative Design, Life Study,
Water Color and Oil Painting, Modelling in Clay,
Wood Carving, Repoussé Brass Work, Drawing for
Illustration, Architectural and Machine Drawing.
Tuition Low. Diploma on completion of regular
course. Post Graduate Course at half rates. Eleventh
year opened October 1st, 1883. Send for Catalogue to
Prof. WALTER S. GOODNOUGH, Director, Col-
umbus, Ohio. [Please mention this paper.]

MR. VICTOR DANGON (First
Gold Medal from the "Ecole des Beaux
Arts, of Lyons), begs to announce to
his friends and pupils that he has re-
moved to 1512 Broadway, cor. 44th
Street, N. Y., where he gives lessons in
Drawing and Painting.

RAPHAEL TUCK & SONS'

ART STUDENTS' AND AMA-
TEURS' COMPETITIVE
PRIZE EXHIBITION

Of copies from their studies and other publica-
tions will be held in January, 1890, at the Gal-
leries of the Royal Institute of Painters in Water-
colors,

PICCADILLY, LONDON, W.

Prizes amounting to FIVE HUNDRED GUIN-
EAS (\$2500.00), and ONE HUNDRED DIP-
LOMAS (Awards of Merit) will be awarded
by the Judges,

Sir JOHN EVERETT MILLAIS, Bart. R.A.

MARCUS STONE, R.A.

G. H. BOUGHTON, A.R.A.

SOLOMON J. SOLOMON, R.I.

We earnestly solicit the co-operation of Ama-
teurs and Art Students in all parts of America,
and beg their assistance in promoting the success
of the Competitive Exhibition.

Circulars containing full particulars and regu-
lations can be obtained from Art and Color
Dealers.

STUDIES TO RENT.—Original Paintings in Oil,
on canvas, to rent for copying. Flowers, Animals,
Game, Landscapes and Marines. Also Fancy
Articles (suitable for fairs, bazars and gifts). Designs
on Holting Cloth, etc. Send for price lists to
Mrs. F. A. OWEN, 304 North St., Burlington, Vt.

OIL PAINTINGS to rent with directions for
copying, original flower pieces, Swiss
and New Hampshire views, marine, fruit and de-
corative designs, send stamp for list.
Mrs. A. M. CROCKETT, Hancock, N. H.

DO YOU
WRITE?

Postage is 16 cents per lb.
Express often cheaper.
We make a specialty of
Wedding & Visiting
Cards, Stamping, etc.
Send for Samples.

If so, and you desire fashionable writing-paper at reasonable prices, ask you

Boston Linen, Boston Bond, Bunker Hill Linen.

These papers have gained a reputation in every State and Territory in the
Union on account of their excellent quality and reasonable price. If your
stationer does not keep them, send us three two-cent stamps for our complete
samples of paper, representing more than

250 Varieties which we sell by the Pound.

SAMUEL WARD CO., (Incorporated).

Wholesale and Retail Paper Merchants, Stationers and Engravers,
Nos. 178 to 184 Devonshire St., Boston.

Dealers should correspond with us.

Drawing, Painting and Modelling, Crayon,

Water and Oil Colors. Portraiture and China
Decorating and Wood Carving. A new feature
provides thorough instruction in ARCHITECT-
URAL MODELLING and SCULPTURE. Also, a
course of drawing and painting from LIFE in
COSTUME. Students in the School of Fine Arts
enjoy free collateral advantages in other depart-
ments of the Conservatory. Thorough instruc-
tion in Instrumental and Vocal Music; Piano
and Organ Tuning; French, German, and Italian

Society of Decorative Art,
28 EAST 21st STREET, NEW YORK.

CLASSES

IN
CHINA PAINTING & WATER COLORS.
Taught by a pupil of Mrs. CHAS. GOODYEAR.
\$20 for nine lessons. \$2.50 for single lesson.

FAN PAINTING,

MILLER, FLORY,

DRAWING AND DECORATIVE DESIGN,
MISS A. STONE.

NOW OPEN.

**Original School of Industrial Art and
Technical Design for Women,**
124 FIFTH AVENUE (bet. 17th and 18th Sts.),
NEW YORK CITY.

WINTER TERM OPENED JAN. 7th. Classes
in Practical Design as applied to Carpets, Wall
Papers, Table Linen, Silks, and all Industrial Art
manufactures. Pupils can enter classes at any time.

DEPARTMENT OF HOME STUDY.—Instruction given
by letter. Most complete method existing of Home
Instruction.

CIRCULATING LIBRARY of Art Books and Studies.
For circulars and further particulars address the
Principal, Mrs. FLORENCE ELIZABETH CORY.

CLASSES FOR LADIES in PAINT-
ING and PHOTOGRAPHY

NOW OPEN.
INSTRUCTION given in Oil and Mineral Painting,
in various methods of Photographic Printing, and
in all branches of Amateur Photography. Open from
9 to 12 A.M. and 1 to 4 P.M., except on Tuesday
afternoons and Thursdays. Address
MISS NEVIUS,
Room 78 Franklin Building, 186 Remsen Street,
BROOKLYN, N. Y.
Circulars sent upon application. Mention this paper.

ART BY CORRESPONDENCE.

By joining the Chautauqua Society of Fine Art
(tuition fee, \$1.00 per year) you may send drawings
in pencil, India ink, sepia, charcoal or crayon, and
paintings in oil or water-color, every month, for
criticism, to the director, Professor Ernest Knauff.
Over seven hundred students from all parts of the
United States, from Maine, Florida, California, and
Alaska, are availing themselves of this system of
teaching.
Send to Miss KIMBALL, Chautauqua Office, Plain-
field, N. J., for circular.

STUDIES TO RENT.

Painted on canvas in oils. All subjects. Can be
mailed to any address. Send for circulars.
ISABEL GORDON,
Studio 27, Kinsman's Block, Springfield, Mass.

ETCHING MATERIALS:

Copper Plates, Tools, etc. Sole makers of "Sands"
Etching Ground.
JOHN SELLERS & SONS,
17 Dey Street, New York.

ESTABLISHED 1865.

THE CARL HECKER
ART SCHOOL,

4 & 6 West Fourteenth St., New York.

INSTRUCTION in Portrait, Landscape, Still Life,
and Flower Painting. Crayon Portraits, India
Ink, Pastel, Water-Color, and China Painting. Cir-
culars on application. Sketching Classes for the
summer a special feature.

MRS. E. H. LAWTON,

TEACHER OF

China Decorating in all its Branches,

SPECIALTY—ROYAL WORCESTER.

Twenty-five Years Experience (formerly Studio
Building, Tremont St., Boston).

CHINA DESIGNED AND STARTED TO ORDER.
Specimens of Work on Exhibition.

Studio: 88 FIFTH AVENUE,
3 doors from West 14th St., NEW YORK.

MRS. EMMA HAYWOOD

HOLDS CLASSES FOR TAPESTRY,
China, ROYAL WORCESTER, Oil and
Water Color Painting. Enlargements supplied ready
priced for pouncing. 37 & 39 West 22d St., N. Y.

Models Classical and Modern
Statuary and Busts
PAMPHLET FREE

Parts of Human Body from Nature, Anatomical
Studies, Leaf and Flower Forms, Geometrical Solids,
Modelling Tools, Wax and Clay for Artists, Acad-
emies, Schools, etc.

C. HENNECKE & CO., Milwaukee, Wis.
CHICAGO STORE, . . . No. 207 Wabash Avenue.

L. CASTELVECCHI,

MANUFACTURER AND IMPORTER OF ANTIQUE, ROMAN,
MEDIEVAL AND RELIGIOUS

PLASTER STATUARY AND BUSTS

for the use of Artists, Amateurs, Schools, Academies,
of Design, etc. The largest collection in America.
Feet and hands from nature.

143 Grand St., near Broadway, New York.
Send for Catalogue.

W. H. LAWTON,

88 Fifth Ave., 3 doors from West 14th St., N. Y.,
DEALER IN

White China for Decoration

AND MATERIALS FOR CHINA PAINTING.

Including Oils, Gold and Bronzes of my own make
and warranted. China Designed and Started to Order.
Mail orders will receive prompt attention.

KERAMIC KILN.

FOR FIRING DECORATED GLASS, CHINA
AND BISQUE.

[Patent applied for.]

The Ceramic Kiln fires with gas, wood, charcoal or
coke. Firing pots of all sizes. Kilns from \$10.00
up. Best kiln ever designed for amateurs, fires in 30
minutes at cost of 3 cents. Ceramic Test Rod en-
sures perfect firing. Book of Instruction, 25 cents,
postpaid. Agents: Frank Pope, 127 Tremont Street,
Boston; J. Marsching & Co., 27 Park Place, New
York; and M. T. Wynne, 65 East 12th Street, New
York, where public gas firing is conducted daily, 2 to
4 P.M., by F. E. Hall, inventor of the kiln.
Permanent P. O. address: Box 12, Catskill, N. Y.
Send for circular.

PATENT

**Portable Kilns,
FOR FIRING DECORATED
CHINA.**

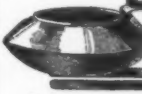
4 Sizes for Charcoal. 1 Size
for Gas.

Send for Circular.

Stearns Fitch & Co.,
SPRINGFIELD, OHIO.

IMPROVED PALETTE CUP.

THE great advantage
of this cup over the
old style is that from
the shape, the con-
tents will not be easily
spilled when the cup is in use
on the palette; all impurities
will settle into the hollow of
the base, and the cup can be
easily cleaned; also, the fur-
ther convenience of a tight
cover. If your dealer does
not have it, send 15 cents for a sample.—N. E.
MONTROSS, Artists' Materials, 1380 B'way, N. Y.



Pat. Sept. 8, 1885.



ARTISTS' SUPPLIES AND NOVELTIES.



Charles Moser & Co.,

The PIONEER Manufacturers of

ARTISTS' TUBE COLORS

In the United States,

Ask attention to the superior quality of their colors, in patent collapsible tubes. A trial only necessary to convince one of their standard merit. Numerous testimonials on hand touching their fineness, purity of tone and brilliancy. Highest medals at the Vienna World Exposition, 1873, at the Centennial Exposition, Philadelphia, 1876, and many others of both PRIOR and LATER dates.

59, 61 and 63 Main Street,
Cincinnati, O.

254 Pearl Street, New York.

* * For sale at retail by dealers throughout the country.

E. H. Friedrichs,

MANUFACTURER OF

ARTISTS' CANVAS,

Academy Boards, Oil Sketching
Paper, Easels, Palettes, etc.,

AND
DEALER IN ARTISTS' MATERIALS.

G. B. Moewes, Berlin, and Dr. Fr. Schoenfeld & Co.
Düsseldorf, Celebrated

OIL AND WATER COLORS.

FRENCH TAPESTRY CLOTH.

M. Fuchs & Co.'s German Oil Colors, 5c per tube, or 50c per dozen, and upwards. Dr. Fr. Schoenfeld & Co.'s Indelible Inks in all colors, for Artists', Architects', and Draughtsmen's use. Artists' Canvas in all widths up to 18 feet wide.

28 Prince Street, New York.

WOOD CARVING (Block & 1/4 blade, 6
TOOLS. 1 Bros. 1/2 in set, \$1.35;
12 at \$2.75; 3 1/2 blade, \$2.25 and \$4.50. Send for
Price List of Amateur Machinery and Supplies.
LITTLE'S TOOL STORE, 59 Fulton St., N. Y.

F. Weber & Co.,

SUCCESSORS TO

JANENTZKY & WEBER,

MANUFACTURERS AND IMPORTERS OF

Artists' Materials.



J. & W.'s Artists' Oil Colors,
in Collapsible Tubes.

First class medals awarded at various exhibitions, and
endorsed by the leading artists.

J. & W.'s Artists' Canvas,
Academy Boards, and Oil Sketching Paper,
Tourists' Sketching Outfits,
Lacquer China Colors,
Etchers' and Engravers' Materials,
Papier Maché Plaques,
Metallic Colors for Lustre Painting,
Repoussé Tools,
Drawing and Painting Studies in large
variety,
Engineers' and Draughtsmen's Supplies,
Paper Flower Materials.
1125 Chestnut St., PHILADELPHIA.
Branch House, 312 N. 6th St., St. Louis, Mo.

Send for Catalogue.



Artists' Supplies.

Materials for

OIL AND WATER COLOR PAINTING,
PASTEL AND LUSTRE PAINTING,
CRAYON AND CHARCOAL DRAWING,
ART BOOKS AND STUDIES.

Drafting Instruments of all kinds.

82 & 84 WASHINGTON ST., 263 & 265 WABASH AVE.,
BOSTON. CHICAGO.

Mention The Art Amateur in sending for Catalogue.

M. H. HARTMANN,

SUCCESSOR TO P. J. ULRICH,

IMPORTER OF

Artists' Materials,

120 FOURTH AVE., N. Y.

Dr. Fr. Schoenfeld's and Winsor & Newton's
Oil and Water Colors. Hardy-Allen's French Oil
Colors. German Artists' Brushes and Canvases.
French and German Pastel Crayons. Lacquer's
and Dresden Mineral Paints, in tubes and powder.
Special attention given to Mail Orders.
DISCOUNTS TO TEACHERS AND SCHOOLS.

SEND FOR LATEST PRICE LIST.

ESTABLISHED 1877.

The Osgood Art School Royal Worcester, Matt and Bronze Colors.

Recommend themselves to all artists and amateur
decorators of china. They have been selected with
special care, prepared and ground extra fine, which
greatly facilitates painting with powdered colors.
The list comprises every combination required to
reproduce the soft, rich coloring of Worcester, Dou-
ton, and Derby Decorations.

Send for full descriptive circular.

Osgood Art School Gold.

In four varieties: Matt, Hard, Green and Red.
Superior in quality, durable and warranted to give
satisfaction. They are finely ground and prepared
upon glass palettes, put up in boxes with full direc-
tions for use. They can either be burnished or polished.

Practical Working Designs in Color.

Copyright 1888 by the Osgood Art School. Beautiful
hand-colored special studies for Royal Worcester
and Douton Decoration, suitable for Lamps, Vases,
Plaques, etc. The plate contains one design, full
size, in outline. A duplicate, reduced in colors, on
tinted grounds, and traced with gold, giving the
number and names of colors necessary for each design.
The direction for treatment, clearly explained, making
in all a complete, reliable, comprehensive guide for
china decorators, who can foresee at a glance what is
required, and how to accomplish it.

These designs are characteristic in Gold and colors,
of the Royal Worcester and Douton.

Price List on application.

A Small Hand-Book,

Containing practical hints on using Royal Worcester,
Matt and Bronze Colors, Gilding, Relief Paste, Mixing
Colors, Ground Laying, etc., by the Osgood Art
School. Price, 25 cents, by mail postpaid.

OSGOOD ART SCHOOL,

DOMESTIC BUILDING,

Broadway, cor. 14th St., New York.

OPEN THROUGHOUT THE YEAR.

TERMS: \$1.00 for 3 hours' lesson, \$5.00 for Six
Lessons. Circulars upon application.

WOOD CARVING TOOLS.

The celebrated S. J. ADDIS make are the best
in the world. Send for Illustrated Price List free.
J. J. WATROUS, 213 Race St., Cincinnati, O.

M. T. WYNNE, 65 E. 13TH ST., NEW YORK.

B. Greni's Tapestry Colors.

Having purchased the exclusive right to sell these
colors, it is an infringement on my contract to have
any other firm handle them except through me.

Depot for genuine Materials for Gobelin Tapestry,
Canvas, Colors, Brushes, and Designs; Art Porcelain;
French and German China of the newest shapes;
Winsor & Newton's Oil and Water Colors, Canvas,
and Brushes. Novelties of every description for Hol-
iday trade. A large collection of Colored Studies—
flowers, birds, landscapes, heads, figures, and animals.
Studies in black and white for Crayon Work. Orig-
inal designs for copying upon China—fish, game, and
orniths.

Book, "How to Paint Tapestry," price 50 cents.

CHINA FIRED FOR AMATEURS

IN A SUPERIOR MANNER.

CHARGES MODERATE.

John Bennett & Son,

4 GREAT JONES ST., NEW YORK.

(Firing and Gilding a Specialty.)

ESTABLISHED 1860.

The most complete establishment of the kind in the
country.

Boston China-Decorating Works

L. COOLEY, Proprietor.

CHINA Fired and Gilded. All requisites for China
Decorating, including the largest assortment of
White China to be found anywhere, always on hand.
Cooley's Roman Gold, in use for twenty years, is war-
ranted superior to any in the market. Also, Cooley's
Gold Bronzes and Royal Worcester Tinting Colors.
Long practical experience enables us to guarantee
everything from this establishment.—The Trade sup-
plied.—Goods shipped to any section of the country.
Send for Circular.

38 Tennyson St., Boston, Mass.

(ESTABLISHED 1832.)

F. W. Devoe & Co.,

MANUFACTURERS OF

TUBE COLORS

For Artists' Use,

Canvas, Brushes,

MEDIUMS, ETC.

THESE Colors command the confidence of the
leading American Artists, as will be seen from
the emphatic endorsements given to us by them. Cir-
culars containing such endorsements sent upon re-
quest.

The appreciation with which our Artists' Colors
are received is farther indicated by the fact that we
have sold during the past year more tube colors of our
own manufacture than were imported by all dealers
combined during the same period.

FACTORIES:

98 to 114 Horatio Street, } New York.
99 to 113 Jane Street, }

SALESROOMS

Fulton St., cor. William St. New York.

These Colors may be obtained of dealers everywhere.

ARTISTS' MATERIALS.

A. H. ABBOTT & CO.,
CHICAGO: 50 Madison St.



Artists' Materials

AT LOWEST RATES TO

SCHOOLS AND TEACHERS,

HENRY LEIDEL,

Manufacturer and Importer of
Oil and Water Colors, Canvas, etc.

Also publisher of the following hand-books: "The
Art of Pastel Painting," etc., price 35 cents;
"How to Thoroughly Master Landscape Paint-
ing in Oil Colors," price 60 cents; and "Anatom-
ical Auxiliary" (highly recommended), price \$1.50.

339 & 341 Fourth Avenue, N. Y.
Corner 25th Street.

Send for Catalogue. Factory, 100 E. 25th St.

J. Marsching & Co.,

IMPORTERS AND MANUFACTURERS OF

Artists' Materials.

Largest and best assorted stock of

A. Lacroix's Tube Colors,
Royal Dresden China Colors,
Matt, Opaque or Gouache Colors,
and all materials used for the decoration of china,
earthenware, and glass.

Burnish Gold, Liquid Bright Gold, etc., etc.

KEIM'S NORMAL OIL COLORS,
Of extra superior quality, guaranteed unfading.

Lustre Colors, French Gold Paint, etc., etc.

27 PARK PLACE, NEW YORK.

Send for new catalogue.

FROST & ADAMS,

Importers, Wholesale and Retail Dealers in

Artists' Materials,

OF EVERY DESCRIPTION.

DECORATIVE ART GOODS OF ALL KINDS.
SKETCHING OUTFITS.

Handbooks of Instruction on all Art Subjects.

ETCHING MATERIALS OF ALL KINDS.

Mathematical Instruments,

DRAWING PAPERS AND T-SQUARES,

Architects' and Engineers' Supplies in General.

37 Cornhill, Boston, Mass.

Catalogue FREE on application. Mail orders receive
prompt attention.

F. S. FROST.

H. A. LAWRENCE.

In ordering mention THE ART AMATEUR.

Le Mesurier ARTISTS' COLORS

Are the same in first shades and will produce
absolutely the same tints as the best English
tube paints. We guarantee these
colors to possess all desirable fea-
tures found in domestic or foreign
manufactures and to excel them
in many essential qualities, such
as—impalpable fineness, freedom
from lint and other vexatious
substances, and positive uniform-
ity of strength and shade.

NOTICE.—Our Single Tubes, with few ex-
ceptions, are double the size of any foreign
now in the market. Price List and pamphlets,
giving opinions of some of the most eminent artists,
will be furnished on application. Among others who
have used them, and attest their merits, are:
D. HUNTINGTON, Pres't N.A. W. L. SORNTAG, N.A.
JULIAN SCOTT, A.N.A. F. WOOD PERRY, N.A.
GEO. INNESS, N.A. R. W. HUBBARD, N.A.
J. H. BEARD, N.A. A. T. BRICHER, N.A.

Made only by

JOHN W. MASURY & SON,

BENNETT BUILDING, MASURY BUILDING,
Fulton & Nassau Sts., 190, 191, 192 Michigan Ave.
NEW YORK. CHICAGO.

For sale by dealers everywhere.

[Established 1770.]

C. T. RAYNOLDS & Co.,

MANUFACTURERS OF SUPERIOR

Artists' Tube Colors,

PREPARED CANVAS,

ACADEMY BOARDS,

ARTISTS' FINE BRUSHES,

VARNISHES.

MATERIALS FOR
OIL AND WATER COLOR PAINTING,
PASTEL AND LUSTRE PAINTING,
CRAYON AND CHARCOAL DRAWING,
MODELLING AND WAX FLOWER MAKING.

MATHEMATICAL INSTRUMENTS,
DRAWING PAPERS, CHOICE STUDIES.

THE PERSIAN LIQUID GOLD PAINT.

NOVELTIES FOR DECORATION,

"COMPOSITION PLAQUES"
(Patented June 9th, 1885).

BRONZE POWDERS AND GOLD LEAF.

106 & 108 FULTON ST., 21 LAKE ST.,
NEW YORK. CHICAGO.

A. SUSSMANN, Importer of
ARTISTS' MATERIALS,
Novelties for Decorating—262
Sixth Ave., bet. 16th and 17th
Sts., N. Y.—Mail orders receive
prompt attention.—Catalogue
sent free on application.

A. SARTORIUS & Co.,

Importers and Manufacturers of

Colors and Materials for China
and Glass Decoration.

DEPOT FOR

A. LACROIX'S TUBE COLORS,

(including all the new colors.)

Sartorius' Relief Colors.
Gouache Colors.
Hancock's Worcester Colors, in Powder.
Moist Water Colors.
Burnish Gold and Bronzes.
Paste for Raised Gold.
Liquid Bright Gold.
Jewels, Glass Composition, Crystal Pearls.

Crescent Brand Bronze Powders.

Lustre Colors and Metallics for Silk and
Plush Painting.

Sartorius' Oriental Gold Paint, and
Crescent Liquid Gold.

For Gilding Frames, Baskets, Woodwork, etc.

12 BARCLAY ST., NEW YORK.

Write for Catalogue containing instructions how to
mix and apply colors on China.

GOODNOW & WIGHTMAN,

DEALERS IN AMATEUR MACHINERY,

Tools, and Supplies of all kinds, have a large line of

Patterns and Implements for

REPOUSSE WORK, WOOD-CARVING,

etc.

Send for descriptive circulars.

176 Washington Street, Boston.

THE AIR BRUSH.

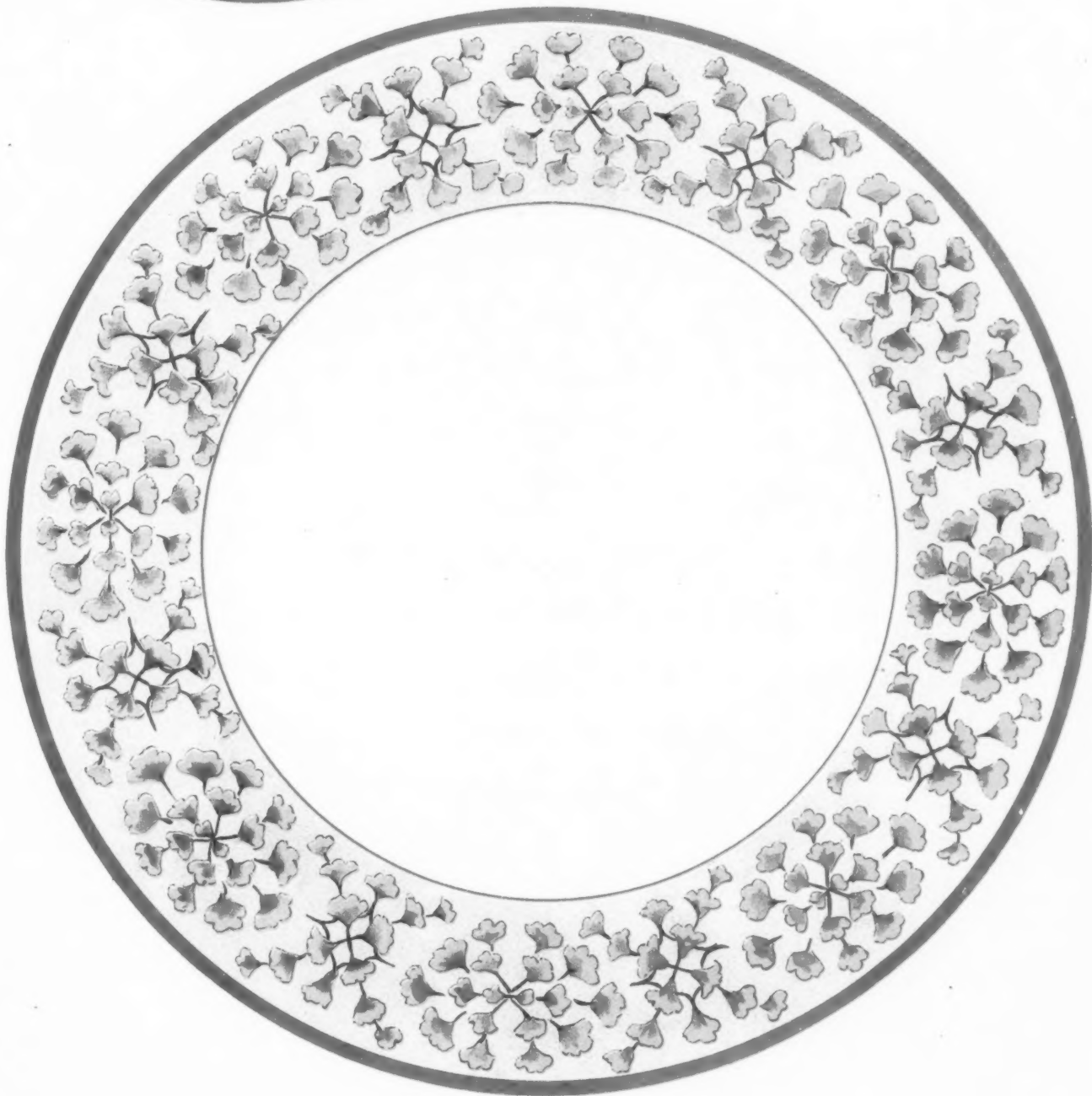
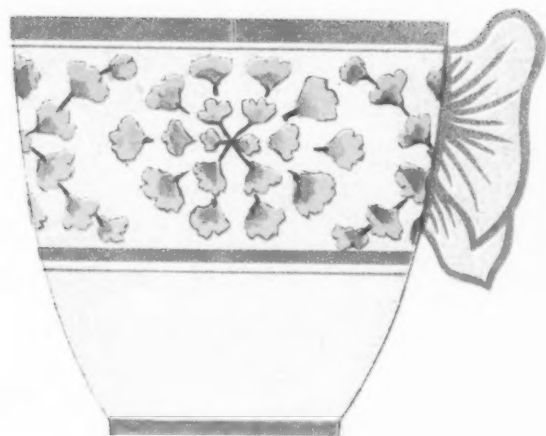
Received Highest Gold
Medal Award of Franklin
Institute, as a legitimate
Art Tool. It is invaluable
to crayon and water color
portrait artists. Saves time,
gives finest technical ef-
fects. Send for description. The use of the Air Brush
is profitable, and will repay careful investigation.
Air Brush Mfg. Co., 64 NASSAU ST., ROCKFORD, ILL.





886003.88
D. Danz

Colored Supplement No. 1 THE ART AWARDS



Fern Decoration for Tea Service. Maiden Hair, Conventional.

FOR DIRECTIONS FOR TREATMENT, SEE "CHINA PAINTING" IN THE MAGAZINE.

Supplement to The Art Amateur.

Vol. 20. No. 4. March, 1889.

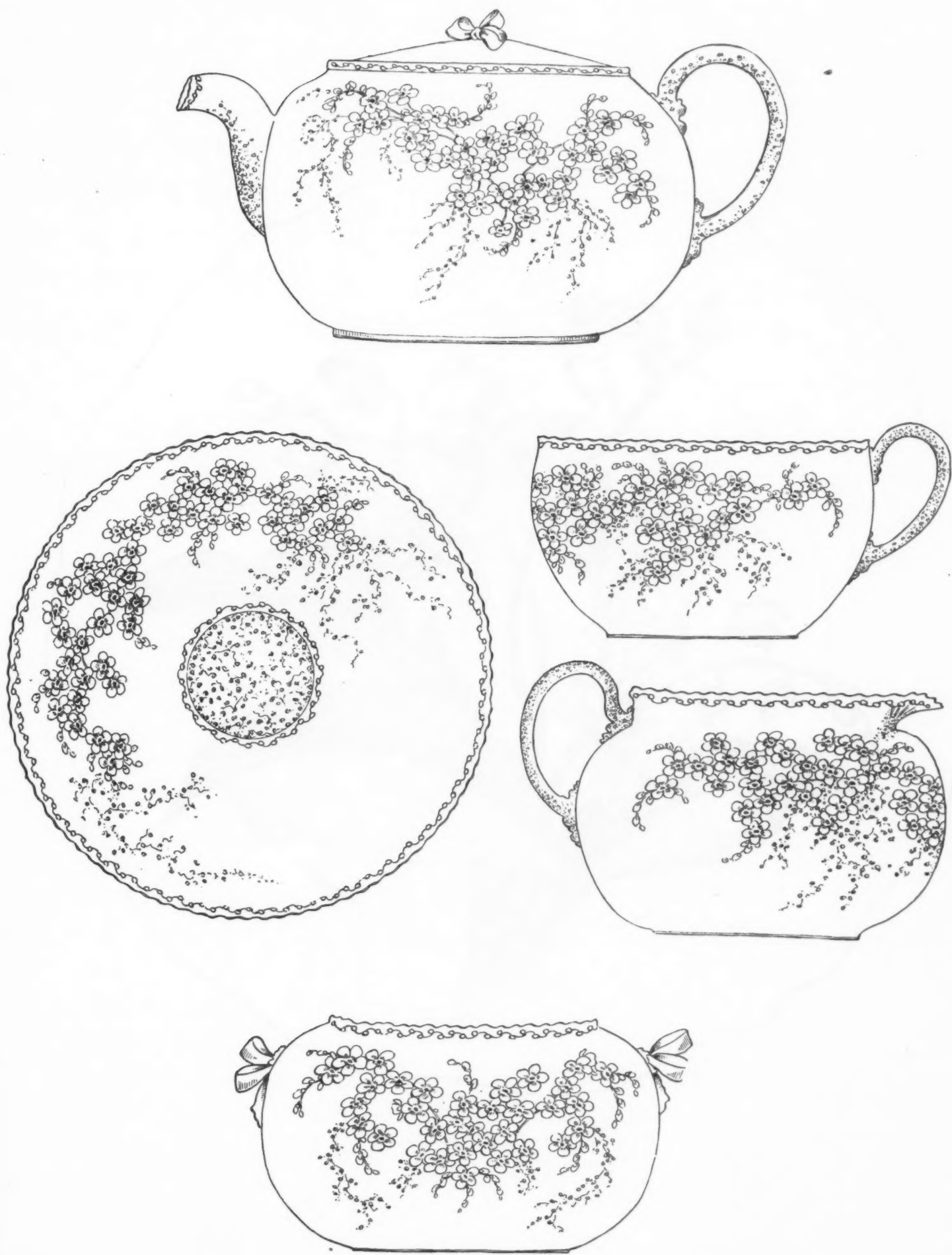


PLATE 729.—DECORATION FOR A TÊTE-À-TÊTE SET. "Forget-me-nots."

By I. B. S. N.

(For directions for treatment, see page 80.)

Supplement to The Art Amateur.

Vol. II. — Plate VII.

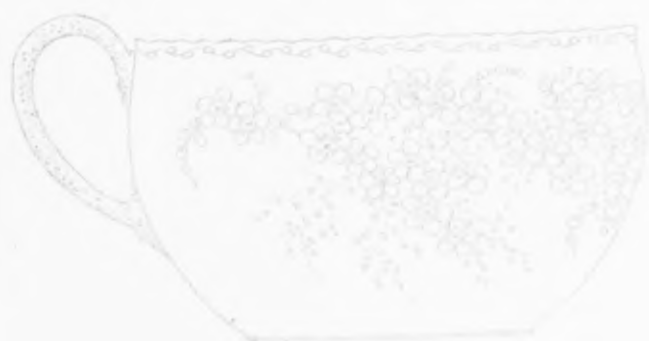


PLATE FOR DECORATION FOR A SET OF TEA. "Forget-me-nots."

W. L. G. & C.

The designs for this set were by W. L. G. & C.

Supplement to The Art Amateur.

Vol. 20. No. 4. March, 1889.



PLATE 730.—DECORATION FOR A PLATE. Orchids.

THE FIFTH OF A SERIES OF TWELVE.

By S. J. KNIGHT.

(For directions for treatment, see page 80.)

Supplement to The Art Amateur

Vol. II. Part II. 1855.



PLATE 120. ORCHID. DECORATION FOR A PLATE. Orchids.
The form of a species of Orchid.
By S. J. Knapp.
(See description for illustration, see page 60.)

Supplement to The Art Amateur.

Vol. 20. No. 4. March, 1889.

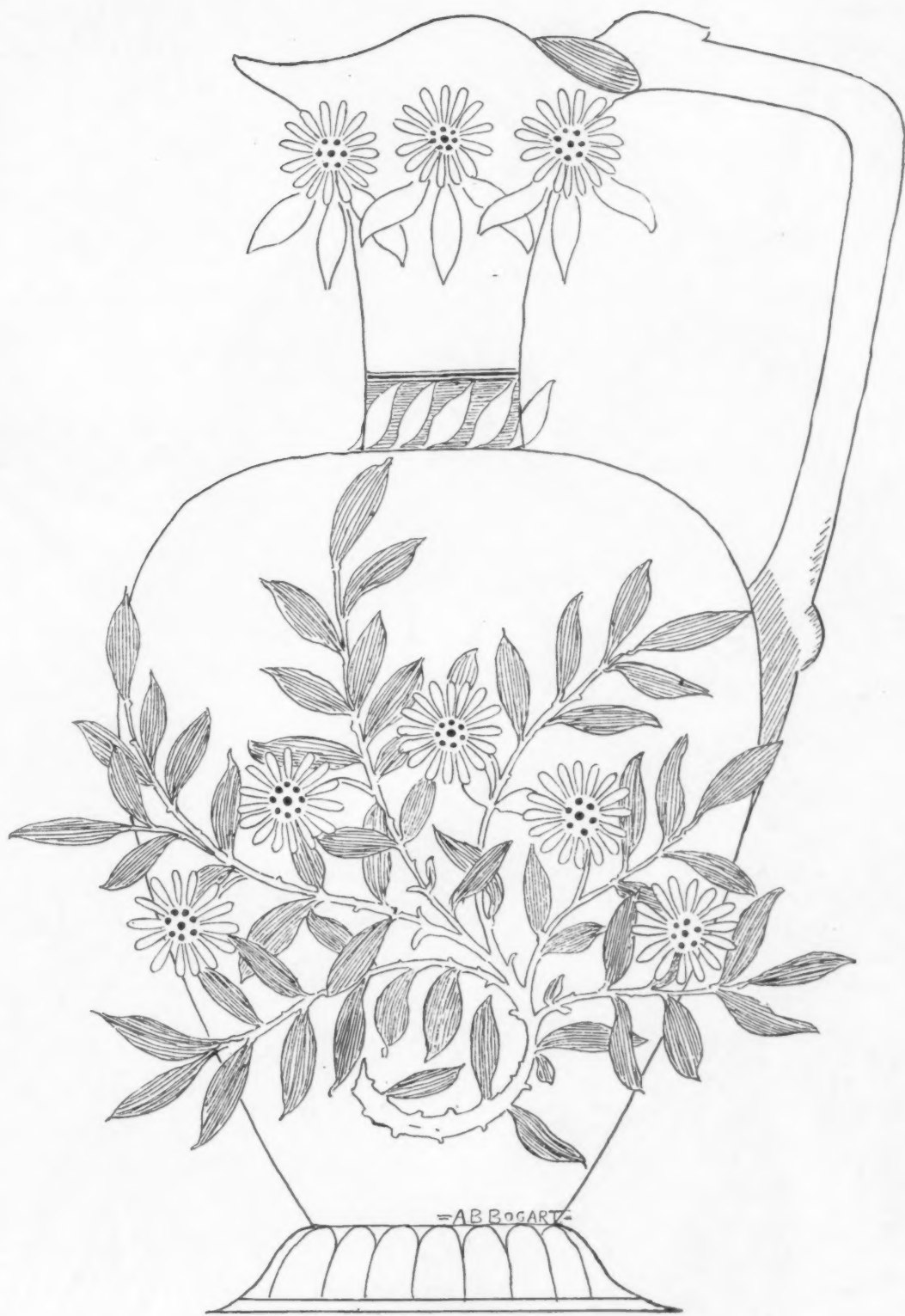


PLATE 731.—ROYAL WORCESTER VASE DECORATION.

By A. B. BOGART.

(For directions for treatment, see the April number.)

Supplement to The Art Amateur



PLATE 100. VASE, WITH THE VASE DECORATION.

See the list of plates on the opposite page.

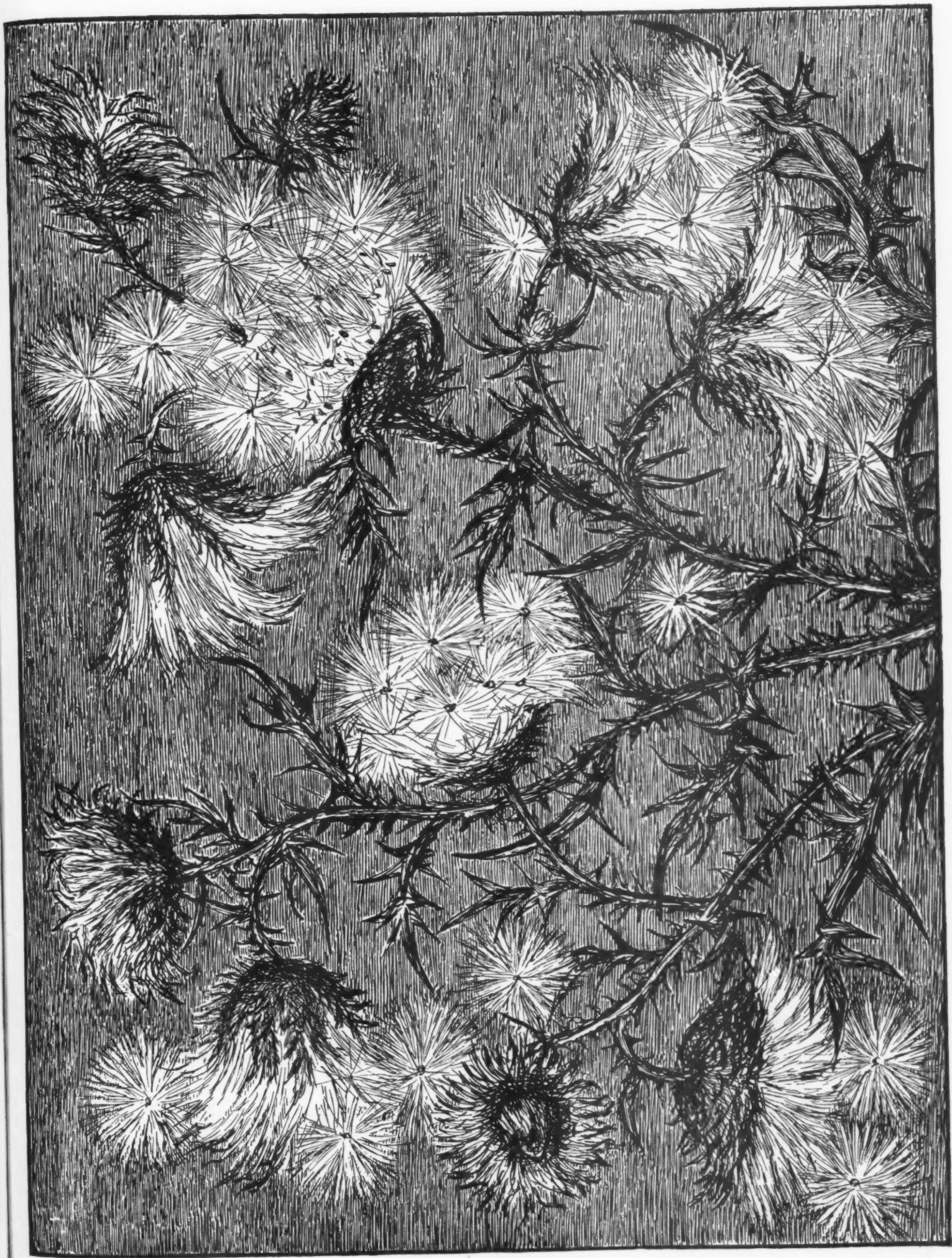


PLATE 732.—DESIGN FOR PANEL OR LAMP-BODY DECORATION. "Thistle-down."

By KAPPA.

(For directions for treatment, see page 80.)

Supplement to The Art Amateur.

Vol. 20. No. 4. March, 1889.

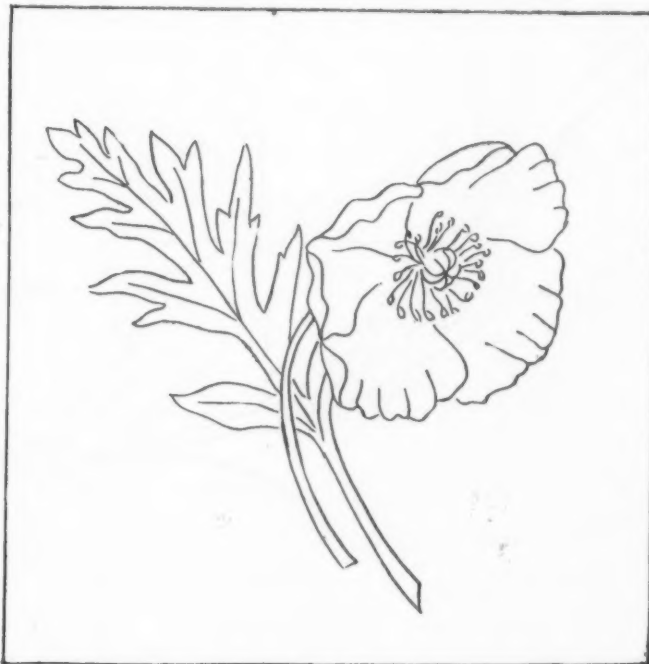
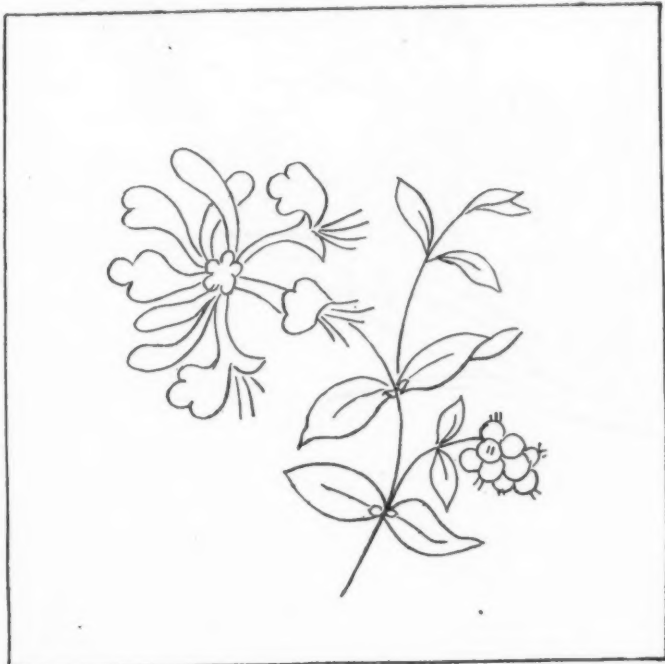
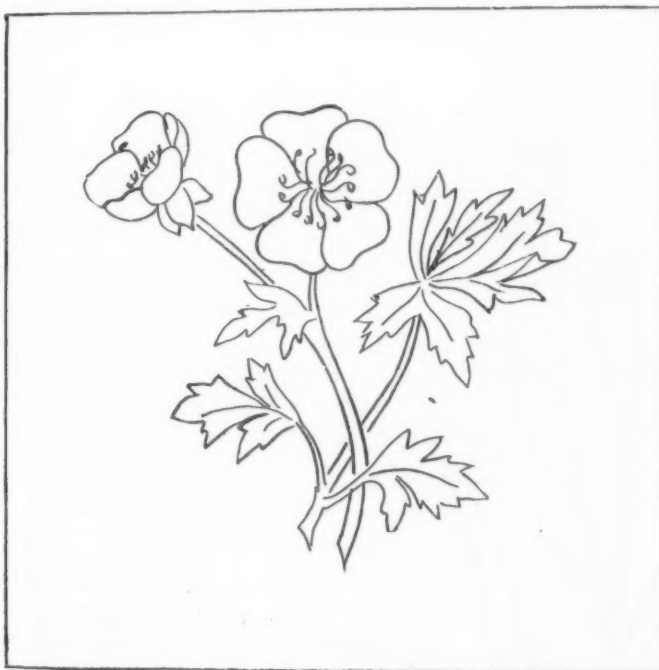


PLATE 733.—DESIGNS FOR THE DECORATION OF DOILIES.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

Vol. II. No. 1. 1864.



PLATE 183. DESIGNS FOR THE DECORATION OF BOLLIES.
From the Herbarium of the University of South Kensington.

Supplement to The Art Amateur.

Vol. 20. No. 4. March, 1889.



PLATE 735.—DECORATION FOR A BLOTTER.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

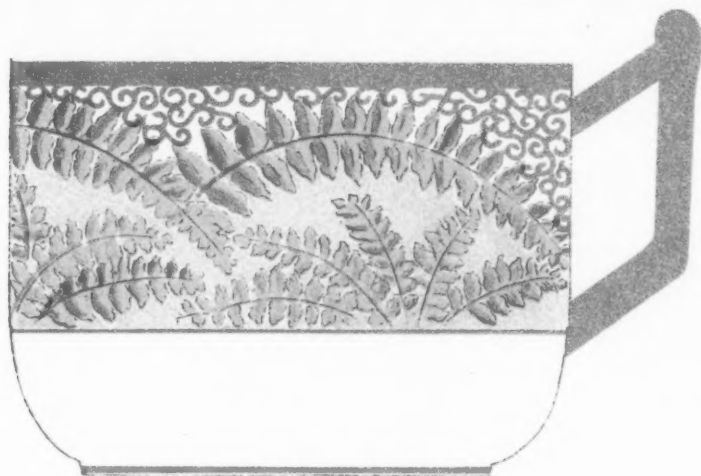
Supplement to The Art Amateur

THE ART AMATEUR



PLATE TWO - DECORATION FOR A BOTTLE
FROM THE BOOKS OF THE ART AMATEUR, BY JOHN R. COOPER

Colored Supplement No. 2 to THE ART AMATEUR April, 1889.



Fern Decoration. Coffee Cup and Saucer.

FOR DIRECTIONS FOR TREATMENT, SEE "CHINA PAINTING" IN THE MAGAZINE.

THE EAST-ASIAN SOCIETY